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CONTENTS.

SAYINGS AND DOINGS 557

ENGLISH LITERATURE:—

Hall's (Mr. and Mrs. S. C.) Book of the Thames	558
Jeaffreson's Miriam Copley	560
The Wife's Temptation	560
Out of the Depths	560
A Mother's Trial	560
Changes and Changes	560
Brown's George Barrington	560
Beverley Priory	560
Money's The Wife and the Ward	560
Diary and Correspondence of John Evelyn, F.R.S.	561
Hamilton's Memoirs of the Life of James Wilson, Esq., F.R.S.E., M.W.S.	562
Barlow's Francesca da Rimini	563
Thomas's The Trilogy, or Dante's Three Visions.	563
Conant's (Mrs.) English Bible	564
Willich's Popular Tables	564
Price's Rustic Rhymes	565
Langford's Poems of the Fields and the Town	565
Poetical Works of Robert Herrick	565
White's Instructive Picture-book	565
Apel's German Grammar	565
Common Sense. By John Bull, jun.	565
Short Notices	565

FOREIGN LITERATURE:—

France: Notes from Paris on Literature, Art, the Drama, &c.	566
--	-----

THE DRAMA, ART, MUSIC, SCIENCE, &c.:—

The Drama	567
Art and Artists: Talk of the Studios	567
Music and Musicians	569
Concerts for the Ensuing Week	569
Uniform Musical Pitch	569
Musical and Dramatic Gossip	571
Science and Inventions: Meetings of the Societies	571
Meetings for the Ensuing Week	572
Literary News	572
Books Recently Published	573
Obituary	573
ADVERTISEMENTS	553, 554, 555, 556, 573, 574, 575, 576

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THE CRITIC.

SAYINGS AND DOINGS.

THE SUSPICION that has all along lurked in the minds of numerous well-informed persons as to the genuineness of the MS. notes and emendations appearing in a copy of the second folio Shakspeare (1632), and alleged by Mr. PAYNE COLLIER to be in a handwriting "not much later than the time when it came from the press," has within the last fortnight been considerably strengthened by an opinion pronounced respecting them by three or four competent authorities. The manner of it was this: Professor BODENSTEDT, who, as we mentioned in our last number, is now in London for the purpose of carrying on his Shaksperian researches, being naturally anxious to see the renowned annotated folio, mentioned his desire to Sir FREDERICK MADDEN, of the British Museum, who offered to ask the Duke of DEVONSHIRE, the present owner of the volume, to allow it to be sent to the Museum under Sir FREDERICK's safe custody, there to be inspected by Professor BODENSTEDT and some other literary gentlemen likewise anxious to get a sight of it. The volume was accordingly sent to the Museum, where it still remains, after having been seen by the German Professor, Mr. ALEXANDER DYCE, Sir FREDERICK MADDEN, Mr. PANIZZI, Mr. STAUNTON, and others, all of whom, so far from being unanimous in favour of Mr. PAYNE COLLIER's opinion as to the date of the handwriting, express very grave doubts on the subject, while some go the length of boldly affirming the whole to be an imposture of the last or the present century. That Mr. PAYNE COLLIER himself had nothing to do with such imposture (if imposture it be) is without question; but it will doubtless annoy him very much to have the genuineness of these notes, for whose authenticity he has so often vouched, again called in question. This, we hear, is about soon to take place; but whether it will be by any of the individuals just named we cannot say. We trust that nothing will be lightly done in the matter. From our own inspection of the volume we have no hesitation in saying, that whoever undertakes the task of *advocatus diaboli* with respect to it, will find it a very difficult position to maintain. He will have some facts and arguments on his side. There are certainly two kinds of ink used in the writing, and in several instances the letters appear to have been *painted over*. Then, again, the handwriting does not appear to be all of the same age, and some of the corrections have been carefully washed out—with what intention it is difficult to say. Again there is the binding of the book, *rough calf*; which, after considerable experience of bookbindings, we certainly never saw used in the seventeenth century; not to mention the words "THOMAS PERKINS, his Booke," which appear on the cover, written in quite a modern hand. These and other things naturally engender a strong suspicion that all is not as it should be. But who shall say? Until Sir FREDERICK MADDEN, or some equally competent authority has been induced to pronounce judgment upon it, the safest course for ordinary persons will be to suspend theirs.

An amusing discussion—amusing, at least, to the outside world, although fraught, no doubt, with serious anxieties to those most concerned—has been going on during the past week in the *Congregation* of the University of Oxford. It is on the subject of the compulsory attendance of students upon the professorial lectures. Hitherto it has been rigorously insisted upon that candidates for the B.A. degree, before going in for examination, shall present a certificate from some professor or public reader, showing that they have attended two courses of public lectures. This, as it appears to us, is no very stringent regulation, but it is one which it is now sought to abolish, on the score both of its being tyrannical and leading to a waste of much valuable time. The former is the view taken of it by the Professor of Logic, Mr. WALL, and the latter by Mr. ROGERS, of Magdalen Hall, one of the most efficient private tutors in the University. It was easy, however, for the Professor of Logic to be liberal in his views, since all candidates for honours were forced "to bring up logic." This the Professor of Political Economy, Mr. NEATE, dwelt upon, considerably to the discomfiture of Mr. WALL, whose speech he described as involving "the fallacy of *petitio principii*, *ignoratio elenchi*, and an undistributed middle." So far were the lectures of the professors from being things to be guarded against, that they ought rather to be encouraged; and the professors, according to Mr. NEATE, would do better to make common cause together against the college tutors as their common enemies and the great foes to education. Others asserted that the compulsory attendance was insisted upon solely for the benefit of the professors of physical science who would otherwise have no attendants at all. *Listeners* they could not be called, if, as was urged by Mr. ROGERS, the young men who went to hear them, invariably either fell asleep or read novels. What a state of things to be sure! Who shall say that reform is not needed in that venerable seat of learning whose representatives advance so many serious charges against one another? It was in vain that the much-respected Provost of Oriel, Dr. HAWKINS, "deprecated the view that there was any conflict between professorial and tutorial lectures, and said that the proviso was not originally passed with any particular intention of protecting physical science." Dr. PUSEY thought that the moral effect of the existing system was bad, in which view he was supported by the Master of Balliol, who farther considered that "this

was exactly the time to withdraw from physical science any special protection, since the excellence of the existing professors, the goodness of their apparatus, and the grandeur of the New Museum, would enable the study to maintain itself." An unprejudiced person, any one, perhaps, but an Oxford don, would have thought, on the contrary, that just now was the time to give the New Museum a chance by encouraging the professors of physical science to fresh exertions in their respective callings, while able to illustrate so much more than they could formerly, with the aid of the new institution. It would be strange if, while the Congregation at Oxford are striving their utmost to almost abolish the physical professorships there, we should find that the British Museum was working in a totally different direction, and seeking to enlarge its usefulness by the establishment of those very lectureships or professorships which these Oxford gentlemen so much despise.

So far as the sale of the MSS. of the late DAWSON TURNER has proceeded, the prices given afford satisfactory proof of the important nature of the collection. The biddings have been very animated, and, as might be expected from the very English tone of the collection, many important lots have been secured by the representative of the British Museum. Mr. JOHN FORSTER has also been a very large purchaser. The most important lots hitherto sold have been—*First day*: Lot 7. Sixty-seven original letters and five transcripts from the English Ambassador at the Hague in 1665-72; the subjects political, and many of the letters addressed to CONSTANTINE HUYGENS, Lord LAUDERDALE, &c., 10*l.* 5*s.* Lot 12. A most interesting collection of papers relating to the attainder of ARCHIBALD, eighth Earl of ARGYLE, containing letters from himself, and from MONTROSE and Lord MIDDLETON, and the original petitions to the King from the Marquis and Marchioness of ARGYLE; 10*l.* 5*s.* Lot 20, was eight volumes of scientific correspondence of HENRY BAKER, author of "The Microscope made Easy," and son-in-law of DE FOE (1722-70); 10*l.* Lot 27 was twenty-two pages of original letters by Sir JOSEPH BANKS, descriptive of a voyage to Staffa and Iceland in 1773, and illustrated by Sir JOSEPH BANKS's original drawings of Staffa, and others; 10*l.* 10*s.* Lot 29 consisted of ninety-two letters from BANKS to Mr. MARSDEN, the historian of Sumatra, and others; 15*l.* Lot 30 was a folio filled with various treatises translated from the original MSS. in Sir JOSEPH BANKS's library; 10*l.* 10*s.* The *second day's* portion of the sale contained some very important lots. Lot 127, the MSS. of an unpublished volume by DE FOE, entitled "The Compleat Gentleman," entirely written in the author's handwriting, was sold for 69*l.* Lots 134 to 143, a collection of letters and papers belonging to Dr. T. DIEDEN brought altogether 51*l.* 8*s.* The "Downing State Papers" (146), being letters and documents addressed to Sir GEORGE DOWNING, British Minister to the States-General of the United Provinces of the Netherlands, and founder of Downing College; this collection, which comprised autograph letters by RICHARD CROMWELL, ANDREW MARVELL, Prince RUPERT, Lord CLARENDON, and others, fetched 87*l.* Lot 154 was the "Liber Garderobæ Edwardi Principis Walliæ, anno regni Regis Edwardi Primo," and was knocked down for 15*l.* Lot 157 consisted of five letters by Queen ELIZABETH, giving instructions to her envoy, Dr. DALE, respecting the Anjou marriages, each letter bearing the Queen's sign manual, with seals; 28*l.* Lot 179 contained about two hundred and fifty letters addressed by FERDINAND I., Grand Duke of Tuscany, to the Cardinal del MONTE, relating either to his own private affairs or to those of Tuscany; 9*l.* Lot 186, containing three volumes of French royal and noble autographs, 18*l.* Lot 202 was "Chartularium Abbatæ de Glastoniæ," a most important and valuable document; this was purchased for 141*l.* 15*s.* On the fly-leaf of the volume was inserted a letter from Dr. TANNER, Bishop of St. Asaph, giving an account of the discovery of the MS. :
Norwich, July 10, 1772.

DEAR SIR,—I part with this excellent Register of the Abby of Glastonbury with the more satisfaction, because it is going into the possession of one who will make good use of, and carefully preserve it. I had this very book 30 years since in Oxford; when a student of Christ Church (Mr. Clarges) sending for some tobacco to a grocer's, had a parcel sent in one of the leaves. Some present, being more curious than ordinary, finding it to be something historical, rescued what remained the next morning from destruction.

Lot 217 was a volume of correspondence by GOUAN, the botanist; 13*l.* Lot 218 was GOWER's correspondence with GOUGH, the antiquary; 6*l.* Lot 219 was a volume containing thirty letters of the poet GRAY, and fetched 40*l.* Lot 221 was a fine MS. on vellum of "Le Pelerinage de la Vie Humaine," by GUILLAUME DE GUILLEVILLE; 52*l.* Nine volumes of sermons, by "Orator" HENLEY, fetched 5*l.* 15*s.*; and two hundred and thirty letters addressed to Dr. SAMUEL HENLEY by many of the most distinguished scholars of the day, 10*l.* 15*s.* A beautiful little volume of "Hore," on fine vellum, and illuminated, was knocked down to Mr. JOHN FORSTER for 16*l.* 10*s.*

On the third day, some very valuable lots were offered. Lot 270 consisted of five volumes, containing more than six hundred letters from nearly all the persons of mark in Scotland during the time, addressed to the Duke of LAUDERDALE. This sold for 115*l.* Lot 286. Two volumes, containing the correspondence of Dr. MACRO COX, fetched 21*l.* 10*s.*; and lot 302, a collection of twenty-six letters from mathematicians, scholars, and natural philosophers, 24*l.* Lot 303. MATTHIAS (THOMAS JAMES): Literary Correspondence, consisting of one hundred and ten letters addressed to him, private portrait inserted, 4*to.*, 1780-1818, 30*l.* Lot 305. MEDICI family: eighty-five letters from different individuals of this illustrious line,

numerous portraits inserted, 1443-1678, 23l. 10s. Lot 316. "Mysale Romanum," beautifully written on fine vellum, and richly illuminated, large 4to., Russia, pp. 358, Sec. xv.; in perfect preservation, 23l. Lot 322. NAPOLEON I.: Letter, entirely autograph, to his brother JOSEPH, but the signature torn away; endorsed by Lord NELSON, "Found on the person of the courier;" portrait inscribed "Le Caire, le 7 thermidor (July 25), 1798; a letter of singular interest, written shortly before the battle of the Nile, 26l. Lot 324. NAPOLEON: State Papers, with various instructions, relating to his purposed invasion of England, 4to., 1805. These letters in the autograph of Baron FAIX, NAPOLEON's secretary, were written at the dictation of the Emperor, and addressed to Prince BERTHIER, the Minister of War; they are 264 in number, many of them corrected in NAPOLEON's hand, and all signed by him. They appear in one of the late Mr. THORPE's catalogues, priced 90l.; they now realised 215l. Lot 325. NAPOLEON: original documents concerning the imprisonment of NAPOLEON in the Island of St. Helena, several portraits added, 1816-21, 22l. 10s. Lot 327. NEWTON (Sir ISAAC): 13 original letters to JOHN COVEL, D.D., 4to., 1689, of the highest interest, 89 gs. Lot 351. NOWELL (ALEXANDER), D.D., Catechismus, sive prima institutio disciplinae pietatis Christianae, Latine explicata; vellum, 4to., no date, 20l.

The fourth day's sale included the following lots: Lot 385. JOHN PINKERTON's correspondence, consisting of seven hundred original letters, four vols., 32l. A collection of letters of English poets to Mr. W. MILLER, in answer to his applications for a translation of the poem of "Charlemagne," for Prince LUCIEN BONAPARTE, including autographs of SCOTT, MOORE, and CAMPBELL, 27l. Lot 402. The "Roman de la Rose," on vellum, in a Gothic hand, and the first page illuminated, from the library of President de Thou, 17l. 10s. Lot 408. Catalogue of the works of art belonging to Sir PETER PAUL RUBENS at the time of his death, 14l. Lot 416. A collection of original letters of sovereigns and other illustrious personages illustrative of Scotch history, in two volumes. This collection contained autographs of Cardinal BEATON, MARY Queen of Scots, the Regent MURRAY, Queen ELIZABETH, Regent MAR, WALTER DEVEREUX, Earl of Essex, CECIL LORD BURGHLEY, Sir FRANCIS WALSHINGHAM, JAMES I. and VI., HENRY QUATRE of France, a holograph letter; CHARLES I., Queen HENRIETTA MARIA, CHARLES II., JAMES Duke of York, Prince RUPERT, WILLIAM III., &c. &c. This magnificent collection of royal and noble autographs fetched 280l. Lot 421, a volume of original letters from Scottish archbishops and bishops, addressed to the Duke of LAUDERDALE, 14l. 10s. Lot 424. A collection of one hundred and seventy original letters of Scottish advocates, addressed to the same, 14l. Lot 428. An autograph of Sir WALTER SCOTT, being the MS. of "The Death of the Laird's Jock," and a Highland anecdote, 10l. 10s. Lot 434. A volume of letters addressed by Dr. JAMES SHARPE, Archbishop of St. Andrew's, to the Duke of LAUDERDALE, 30l. Lot 442. Three volumes of original letters, forming the correspondence of Sir HENRY SPELMAN with the most learned scholars and antiquaries of his time, 37l. Lot 464. A volume of original letters addressed to the Rev. JOHN STRYPE, 25l. Lot 474, a very rich collection of letters and poems, and the greater part never printed, 51l. Lot 478, the literary correspondence of RALPH THORESBY, 29l. Lot 487, DAWSON TURNER's "Journey to Paris," with original drawings, 15l. 15s. Lot 517. GEORGE VERTUE's MS. collections relative to the fine arts, folio, quarto, and octavo, thirty-one volumes, 45l. Lot 519. VOLTAIRE's Letters relative to the CALES family, 26l. Lot 520. Pocket account-book of ROBERT WALPOLE, Esq., 20l. A curious record of the life of one who was "not only the father of two peers, but of one of the greatest ministers who ever ruled the destinies of Britain. Lot 526. The original letters and briefs to counsel relating to the prosecution of WILKES, as author of the "Essay on Woman," 29l. Lot 535. Illustrations to WOODROW, numerous original letters and documents, mostly addressed to the Duke of LAUDERDALE, 36l. So far the sale had proceeded at the time we went to press. In our next number we shall give a *résumé* of the whole, and, if possible, a statement of how far the national collection has benefited by the disposal of this mass of literary treasures.

A great deal of space has been occupied in the daily papers by the publication of some correspondence which has passed between Mr. ALBERT SMITH and the Bishop of VICTORIA, respecting the progress of Christianity in China. It appears that Mr. SMITH has thought fit to enliven his entertainment about China with some speculations as to the value of Protestant missions; whereupon certain missionaries have (to use his own phraseology) "pulled him so terribly to pieces" that he has been constrained to fly for consolation and support to "My dear Lord," the Bishop of VICTORIA. In what manner the Bishop's reply is satisfactory to Mr. SMITH we are at a loss to understand, and why he has given so much publicity to a document which not only confirms but adds to the charges of his accusers, we can account for upon no other ground than that he is very anxious to prove that he has been the correspondent of a bishop. The Bishop's letter is distant and dignified. He informs Mr. SMITH that he "appears to have laboured under considerable misapprehension;" that he made no such statement to Mr. SMITH as that gentleman alleges he did; that Mr. SMITH's facts (notably about a billiard-marker at Hong Kong) turn out after "the strictest inquiries," to be without "the slightest foundation;" that he is altogether unable to understand other of Mr. SMITH's statements; that Mr. SMITH is utterly "mistaken," and finally (the Bishop remarks with dignified asperity) that had he entertained any thought that "missionary topics would have found a place in his Egyptian Hall lectures, he should have been more careful" in his communications with him. To the friendly and affectionate desire of Mr. ALBERT SMITH to send his "best and kindest regards to yourself and lady," and to be "most truly yours," the Bishop merely rejoins that he is his "most faithfully,—G. VICTORIA." Such is the correspondence which has occupied more than half a column in most of our daily papers. But as we never heard that Mr. ALBERT SMITH was regarded as an authority upon the state of Christianity anywhere under the sun, may we not be permitted to ask *Cui bono?*

In another part of our columns will be found some correspondence which has lately passed respecting the authorship of "Adam Bede." From this it appears that the claims of Mr. LIGGINS are not yet abandoned; on the contrary, that he asserts them as strongly as ever, and that his friends are collecting a subscription for him on the plea that he has been unfairly treated by Messrs. BLACKWOOD. The Hon. and Rev. SYDNEY GODOLPHIN OSBORN (the S. G. O.) of the *Times*, has seen "a letter from a clergyman who knows him, stoutly adhering to the faith of JOSEPH LIGGINS as the author of "Adam Bede." On the other hand Messrs. BLACKWOOD explicitly state that neither "Adam Bede" nor the "Scenes of Clerical Life" "were written by LIGGINS, or by any one with a name like LIGGINS; and if any one is receiving charitable contributions on the ground of being the author of the said work, he is doing so under false pretences." Finally comes a letter signed "GEORGE ELIOT," purporting to come from the real author, and asserting that, so far from having any cause to be dissatisfied with Messrs. BLACKWOOD, he (the writer) "can only wish that every author had equal reason to be satisfied with his publisher."

That this exoneration of Messrs. BLACKWOOD from any unfair or even illiberal treatment of an author should be forthcoming is what was to be expected; but the public has a right to ask what is the meaning of all this mystification about the authorship of a successful novel? Who is Mr. LIGGINS? What is Mr. LIGGINS? Is he, as rumour whispers, a kind of Attleborough hermit, or Warwickshire Timon, who is avenging an Oxford "pluck" by a life of seclusion in the Midland counties? Or is he (as has been in other quarters suggested) an advertising medium for drawing attention to "Adam Bede"? Not the latter, even if not the former, we think. But any way, is it not annoying to be teased with this not very important question, merely because a writer chooses to keep up the fiction of a secret which is confessedly shared by many, and which must, sooner or later, and at no very distant time, be revealed? Does it not fairly lay him open to the suspicion of an attempt to play upon the natural curiosity of human nature for the sake of enhancing his own notoriety?

As we intend shortly to give a portrait of the late Mr. DAVID COX, with a memoir, we shall defer until that opportunity our observations upon the *status* and career of that great artist.

ENGLISH LITERATURE.

THAMESIS.

The Book of the Thames, from its Rise to its Fall. By Mr. and Mrs. S. C. HALL. London: Arthur Hall, Virtue, and Co. pp. 516.

THIS BEAUTIFUL VOLUME is a worthy memento of "Old Father Thames." Not, indeed, that "the King of Island rivers" is actually dead, or even likely to die, though he has lost—let us hope only for a time—somewhat of his former vigour and beauty. Turning over the leaves of "The Book of the Thames," we are in veritable fairy-land. From that delightful nook (which cradles our great river), now redolent of all the sweets of leafy June, to the red Nore Light, at which so many sad voyagers have gazed with dim eyes,

we have the whole history of Father Thames. We have stories and legends for the romantic, angling adventures for the lovers of the gentle craft, botany and ornithology for the botanist and ornithologist, historical and antiquarian notes for profounder students; whilst for all we have glimpses of some of the loveliest natural scenery in England, of hill and dale, of primrose bank and sweet dell, of everything that is most delightful in this the most delightful month of the year. Would that our feet, weary of the hot pavement of our London bridges, might, Ariel-like, stand for a brief space upon the *first* bridge on the Thames. How pleasant it would be, if only for a few minutes, to exchange the jostling crowd and busy street for the chirp of the grasshopper and the low of the cattle knee-deep in some cooling pool. Even Dr.

Johnson himself would hardly, we think, in the present month, have maintained the super-excellence of his darling Fleet-street to such pleasant country sights and sounds as are here described. We have, too, the classic "populeá mœrens Philomela sub umbrâ," if for "nightingale" we read "kingfisher," whose nest Mr. Hall somewhat ruthlessly robbed. Not that we ourselves suppose that even now we could resist the temptation of securing that ornithological prize, a kingfisher's nest. Once, indeed, we were tempted, and that once we succumbed to the temptation. No matter that we passed the nest at first, after a brief examination with a thrill of benevolence; no matter that we thought of Virgil's "Philomel," and Horace's "Sad Itys;" the six eggs, beautiful in their clear pinky whiteness, led back our reluctant feet to their sedgy treasure-house; and our benevolence and pity vanished before the spoils of the deploring Halcædon. In vain will the angler essay this portion of the waters of Father Thames; dark pool and rushing eddy may tempt him to use bait or fly, but all to no purpose, unless he be satisfied with sticklebacks and minnows. As to the latter, Mr. Hall quotes from Izaak Walton, that, "being fried with yolks of eggs, the flowers of cowslips and of primroses, and a little tansie, they make a dainty dish." And we see no possible reason why they should not, though possibly gourmards will consider the Waltonian sauce open to improvement.

As to the stickleback, we may say with Walton that we "know not what he is good for in summer," or in winter either; though we are glad to hear, on the authority of Mr. Warington, that he is a devoted father and an affectionate husband; indeed, the only fish that takes the trouble to build a nest for the accommodation of his mate and offspring. The first mill on the Thames—if we trust its picture—is picturesque enough to have been the fitting habitation of Tennyson's "Miller's Daughter." Passing over several beautiful spots, such as the meeting of the waters of the Coln, the Canal, and the Thames, the first lock, &c., we arrive at Cumnor. We have still the "Black Bear," as described by Scott in "Kenilworth;" perhaps, indeed, a posthumous child. In the church, too, is the tomb of Anthony Forster; and for his own sake we trust his laudatory epitaph (still extant) speaks more truthfully of him than the blackening pages of Sir Walter. We pass now by Stanton Harcourt; there still stands Pope's study, where Mr. Hall tells us, somewhat indefinitely, that he translated the fifth book of Homer. We suppose it was the fifth book of the Iliad, as we believe the corresponding book of the Odyssey is not Pope's own work. Mr. Hall tells us that "the better dressed, the more comfortable and 'respectable' are our peasantry, the less interesting and picturesque they become as subjects for the pen or pencil of the tourist;" the owl-finder must then have been a godsend to our travellers; and perhaps the gaunt, grotesquely picturesque individual who, clad in most dilapidated drapery, proffers owls for sale occasionally in the streets, may be the very identical Tom Hirsell of our authors' book. No doubt the American weed is the same as that which has so much disheartened Cantabs boating on the "reedy Cam." If so, the tale of its introduction is a somewhat different one to that suggested by Mr. Marshall. It is said to have been brought across the Atlantic by a certain botanical Johnian, who, faithful to the grubbing propensities of his porcine tribe, unearthed this weedy "old man of the river" accidentally with certain other aquatic treasures. Father Cam received the refuse of the Cambridge botanical gardens; and so it was that this detestable weed, which "actually grows as it travels slowly down the stream after being cut," infests most of our English rivers. Anacharis alinastrum is not, we can assure Mr. Hall, its only botanical title; an adjective formed from the name of its supposed introducer, in agreement with the substantive "pestis," is more familiar to the majority of Cantabs. Passing over Godstow bridge and the ruin of Godstow nunnery, we get to Oxford. We wish we had space to quote the pathetic story of Mrs. Lloyd. Mr. Hall says:

Let the fly-fisher say what he will—and he does say a deal to lower the craft of the bottom-fisher—the skill required to secure sport is at least equal to that which is demanded by him who throws the mimic insect under a bough across a river fifty feet wide. The ire of the fly-fisher, however, is chiefly induced by a common practice of the bait-fisher, who, in order to draw the fish to his vicinage, is continually throwing in ground-bait—i.e. balls composed of bread and bran mixed up with clay, which, dissolving and separating, attract the fish to the source from whence food has proceeded. It must be confessed that this practice does look unseemly, and goes far to justify the sneers which the more ambitious anglers of the Scotch and Irish lakes so frequently aim at the simple joys of those who are content with such pleasures as are supplied by the venerable river which gladdens and glorifies the great capital of the world.

Despite Mr. Hall's authority we must side with the fly-fisher; even if he never throw his line more than fifty feet he will have done something very superior to the usual—we had almost said utmost—performance of the bait-fisher; though we admit that on a suitable day, and with a pleasant companion, and good basket of comestibles, there are far more unpleasant places to be found than the interior of a punt on the bosom of Old Father Thames. Oxford we eschew, though Mr. Hall gives us much new lore about

That faire cite, wherein make abode
So many learned impes.

We quote the following description of the reed-warbler—a bird which most anglers are acquainted with:

We append a cut of the reed-warbler, with its curiously constructed and situated nest, suspended between three or four reed-stems above the water, formed of reeds and grass, wound round and interlaced with the supporting stems, and lined with a little wool, fine grass, and long hairs; it is made of considerable depth—a necessary provision for the safety of the eggs or young,

when it is considered that, from its suspended situation, their cradle is rocked by every breeze, and in a high wind the slender reeds that support it bow almost to the surface of the water; yet the mother bird has been seen to sit steadily in her nest when it was swinging and dipping with the violence of the wind-gusts, so as occasionally to be almost immersed in the water. This elegant little warbler is of somewhat sombre colouring, being brown above and buff beneath, with white throat, and is one of our summer visitors only—remaining in this country from April to September, when it seeks a warmer latitude—its insect food becoming very scant as winter approaches. Those who row up or down the Thames, or walk along its ever-pleasant banks, have therefore a source of enjoyment which inland dells and woods do not afford, for the notes of these birds, even if

Sounds inharmonious in themselves and harsh,

give exceeding pleasure when in keeping with the character of the scene, and in harmony with those "gentler solitudes" which create tranquil joy—

Nor rural sights alone, but rural sounds,
Exhilarate the spirit, and restore
The tone of languid nature.

Had we a day to spare and enjoy, there is, perhaps, no other spot mentioned in Mr. Hall's river-side travels that we would have preferred visiting (or, with us, re-visiting) than Clifton Hampton. Three miles or so from Abingdon lies Clifton Hampton village, which (when we visited it) we thought almost the prettiest hamlet in England; and of which Mr. Hall speaks most admiringly. We ourselves saw it under somewhat advantageous circumstances; we had with us two most pleasant companions, and had in the earlier part of the day been very successful in our angling ventures; possibly our raptures would now be more moderate, although we hope that we have as yet "viridisque et cruda senectus." Skipping other pleasant localities, we arrive at these picturesque twin villages Whitechurch and Pangbourne, the former in Oxfordshire, the latter in Berkshire; each has its venerable church, its homely inns, and its noted angler; as for Pangbourne, it is a very "sweet Auburn," save that its inhabitants have not deserted it, and have no intention of doing so. Let us hasten on to Henley. In those still, clear waters, as yet unpolluted by the "sæva mephitis" (more dreadful than that which issued from the Sybil's cave of Virgil), known to us hapless Londoners, has been, and doubtless will still be, fought, "non armis sed remis," many an English *naumachia*. The glory of Henley has indeed been somewhat dimmed since Oxford and Cambridge have transferred their champion eight-oars to Putney. Next comes Medmenham Abbey, which must have seen many changes since the stalwart Walter de Bolebec gave the manor on which it stands to certain Cistercian monks. At the dissolution of monasteries its monkish inhabitants were in sorry plight; its bells were valued at two pounds one shilling and eightpence; its moveable goods at one one pound three shillings and eightpence; servants it had none; no wood, and, we are happy to add, no debts. Next came the monks of St. Francis of modern date; amongst them Churchill, Wilkes, Sir Francis Dashwood, and Lord Sandwich, whose deeds were probably not exaggerated in "Chrysal, or the Adventures of a Guinea." They borrowed their motto, "Fay ce que voudras," from Rabelais' most unsaintly monks, and are said to have left the Rabelaisian unsaintliness far behind. Many readers will perhaps better recognise the monks of St. Francis in the dissolute fraternity of the "Hell-fire Club." We next—for we avail ourselves of some mysteriously quick conveyance—arrive at Marlow, where there is (we can add our testimony to that of Mr. Hall) "one of the pleasantest inns remaining in railway-ridden England, with a most kindly and accommodating landlady." Mr. Hall has another gentle sling at fly-fishers; but, though we think there is no comparison to be made between bait-fishing and fly-fishing (as we said before), we scarcely ever met a fly-fisher who did not acknowledge the adventitious pleasures of bait-fishing. Despite chronological difficulties, we firmly believe in the trimming "Vicar of Bray," and we care not whether he received his vicarage under Harry the Eighth or "good King Charles's golden days." Eton, Windsor, Staines—the latter most welcome to the Thames angler; let Mr. Hall describe it:

The river proceeds hence between low banks, which are frequently inundated during winter, until we reach the lock at "Penty-Hook"—"Penton-Hook"—an artificial passage by which boats are enabled to avoid a "long round" of a mile or so. But he who voyages for pleasure will find this ancient passage very desirable: it is generally an entire solitude; water-birds revel here; butterflies are always numerous; the Thames trout is seldom absent from its tiny breaks and waterfalls; and the Abbey river is one of its tributaries, suggestive of memories when the monks of Chertsey had their productive fisheries, which kept their ponds and preserves continually full. This retired and tranquil branch of our dear river is in high favour with the angler; and perhaps there is no single nook of the Thames, from its rise to its fall, where he can receive so large a recompense of quiet pleasure. Does he "scrape" for gudgeon?—here he will find a dozen "pitches," each of which yields enough for a day. Will he try his skill among the roach and dace, baiting with a single gentle a "No. 12" hook mounted on a single hair, and a somewhat heavy float—for the stream hereabouts is deep and rapid?—he is either a poor craftsman or will be singularly unfortunate, if he do not basket his ten dozen before he issues from the bend into the main current. Does he covet the "big" chub?—let him throw his mimic grub under any one of those overhanging willows, and the chances are he will hook one of more than three pounds' weight. But, especially, is he a barbel fisher, and has the luck to have Galloway aiding and assisting his sport?—he is sure to catch more than he will like to carry home, if he has to walk from the bank to the railway. Galloway, who lives close to Chertsey—or, as he will tell you, "Chersy"—bridge, is one of the best fishermen on the Thames, and if any day in his company be not a good day, the fault will not be his; for he knows not only every pitch, but every stone of the river between his own immediate locality and a few miles above it and below it. He is not only an experienced and intelligent, but a most obliging and "pains-taking" guide and counsellor, and seems always to consider that ample sport is ever a part of his contract; so, as we have said, if the evening bring disappointment, the cause

has been beyond his control. But if a neophyte visit the Thames in search of sport, whose line is strong enough, and hook big enough, to snare and land a Severn salmon—if his shot are swan-shot, and his float a pretty toy, and his rod bends like a reed in a storm, or is as stiff and straight as a "poplar tree"—what then can Galloway do?—what but shrug his shoulders, gently hint that the water is too clear or too thick for sport, and grumble, "under breath," a wish that such brutal tackle were in "Norway." And to this heavy affliction he is often doomed; while the "angler" seeks the train with a light load, and growls his discontent against the liberality of the bountiful Father, who has only refused reward to a bungler in the art.

We must at length stop. Many pleasant places shall we pass ere we reach by river that noted, though most beautiful, cockney haunt, Hampton; Laleham, to which Dr. Arnold, tired of the flat Warwickshire meadows of Rugby, so often refers with delight; Chertsey, where Cowley lived and died; Shepperton, where Caesar fought and conquered—no mystic unknown battle, but chronicled in his own clear, beautiful Latin. At Walton lived Bradshaw; and close at hand, at Ashley Park, sojourned for a time the great Protector. Accidentally we have passed over the abode of Charles James Fox. St. Anne's Hill is connected with the purest portion of his life; when he restudied the classics, and asked, with a charming naïveté, the interpretation of some difficult line in Æschylus or Plautus from the pedant Wakefield. The latter could, doubtless, often set Fox right as to the exact meaning of occasional passages; but we would rather have blundered with Fox than corrected with Wakefield. Let any one who has ten minutes to spare, read the "Museum Philologicum," and say that he does not agree with us. Amongst the Hampton villas we have that of Garrick, where our burly Fleet-street philosopher often passed a night, the most welcome and pleasantly contradictory of guests. We might journey on a little farther; but we are fast encroaching upon the regions of white-bait and champagne well known to most Londoners, and not faintly to us comes an odour, far different from Horace's "omnis copia narium," which daunts our travelling ardour and makes us leave our daring guide to pursue his onward journey alone. From Hampton and Richmond downwards, Mr. Hall will, in perhaps the pleasantest part of his volume, conduct the wayfarer to the Nore. We ourselves must bid him heartily farewell. These light pleasant pages have taken us away for a moment from tomes of bilious divinity and improbable novels—from angry pamphlets and inventive travels, to the sunny banks of the Thames in June:

Cras ingens iterabimus sequor.

But ere we leave these delightful haunts, let us again briefly return our thanks to Mr. Hall, and also to the lady who has aided him in compiling this most delightful volume.

NOVELS OF THE SEASON.

Miriam Copley. By J. CORRY JEAFFRESON. 3 vols. London: Hurst and Blackett. pp. 987.

The Wife's Temptation: a Tale of Belgravia. By the Authoress of "The Sister of Charity," &c. 2 vols. London: Charles Westerton. pp. 614.

Out of the Depths: the Story of a Woman's Life. Cambridge and London: Macmillan and Co. pp. 381.

A Mother's Trial. By the Author of "The Discipline of Life." London: Hurst and Blackett. pp. 179.

"1745:" a Tale. London: James Nisbet and Co. pp. 158.

Chances and Changes: a Story of Love and Friendship. By the Author of "My First Grief." London: Saunders, Otley, and Co. pp. 274.

Georgie Barrington: a Tale. By JEANNETTA BROWNE, Author of "Old Memories," &c. 3 vols. London: T. C. Newby. pp. 988.

Beverley Priory. With Rescues from Lucknow. A Tale. 2 vols. London: T. C. Newby. pp. 646.

The Wife and the Ward, or a Life's Error. By Lieut.-Col. EDWARD MONEY. London: Routledge. pp. 407.

THE PILE OF NOVELS accumulated upon our table reminds us of what is, we must frankly declare, the least grateful and rewarding duty among our critical functions, that of reading and forming a matured opinion upon a mass of literature, most of which is intended to be no more than experimental, and almost all of which appears but to sink the next moment into that undefined and indefinite limbo which is the common receptacle of all the broken promises, lost pins, and forgotten novels of the season. Here they are, a formidable array; the nine works and fifteen volumes whose titles stand at the head of these observations being but the vanguard of the host of seasonable and unseasonable fictions which cover our table. Let us e'en take of heart of grace, therefore, and strive to deal with them as best we may.

If any man had need to remember the text—"Judge not, that ye be not judged," it is Mr. J. Cordy Jeaffreson; for he is *sartor resartus*—a critic of novelists and a novelist himself—for a three-volume novelist, let us say, not one of the very best. Whatever hopes may have been excited in the bosoms of his friends by "Crewe Rise," they must be at once expelled by "Miriam Copley;" for a more pretentious yet weaker work than the latter seldom comes before us for examination. The story is improbable; the incidents sometimes impossible; the language, upon occasions, both improbable and impossible. The central figure of the story, that of the heroine herself, is abominable. She is the impersonation of utter heartlessness; a flinty, keen nature, polished up to the utmost pitch of dangerous femininity.

Her story is more than an improbable one. She is the daughter of a swineherd, a man who is almost the bond-slave of one Joel Haggart, a coarse and cruel bumpkin, to whom he had in young days been the successful rival in love. Her father dies in a poaching affray, instigated and participated in by Haggart; and, in order to prevent her from testifying to the fact that the latter had murdered a gamekeeper (she having been in a very extraordinary manner a witness of the poaching fight), consigns her to the tender mercies of his sister, Ann Muscutt, and her husband, to be killed by the slow process of starvation and ill-usage, and so got out of the way. The young lady, however, is blest with a constitution sufficiently strong to enable her to resist these arts; and eventually, after an attempt to poison her cruel mistress with laudanum, she escapes. No sooner is she escaped than she meets with a young man, the cousin of an earl, handsome beyond comparison, and intellectual. Ignorant and dirty as she is, she straightway falls in love with him—which is perhaps not unnatural; and he, in a manner, with her—which is. Under his patronage, and under the immediate care of his cousin, Caroline Ufford, she is educated into a miracle of beauty and cleverness. Afterwards she goes into the service of a London family as lady's-maid, and incurs the displeasure of her mistress, Miss Geraldine Plumetop, by the closeness of her apparent intimacy with Mr. Aubrey, the object of Miss Geraldine's affections. This Aubrey is no other than a man named Watson in disguise, formerly a valet of Rawleigh Ufford (Miriam's patron), who is palming himself off as a banker and a capitalist. To revenge her supposed injury Miss Geraldine hides some of her property in Miriam Copley's boxes, and the latter suffers the penalty of a year in gaol. Immediately after she is liberated, and when she is well-nigh dying in the streets from hunger and desperation, she meets with Mr. Millicent, an associate of Ufford's, and a clever, unscrupulous, literary Bohemian, living on his wits in London. Him she marries; but afterwards, when she finds out that he had hid her from Rawleigh Ufford (who could have made her a peeress had he married her, and who was seeking her for that purpose), she took a mortal hatred to him. He, however, is soon transported for forgery, and Aubrey, *alias* Watson, who has in the mean time got rid of his wife, next concocts a devilish scheme to bring her and Rawleigh, then Lord Ufford, together, by a pretence that Millicent is dead, and then kills Ufford by disclosing to him that the former husband of his wife is yet alive, but a madman. This is intended for his own advancement; but when he attempts to reap the harvest of his abominable labours, the nature which in its youth was capable of attempting a murder, is in its maturity capable of committing one, and John Watson dies by the subtle poison of the chloride of kakodyl, enclosed in a glass globule and placed where he might crush it with his foot. And the murderer lives on, rich and repentant, asking to be excused of her crime because she was a woman and loved her child better than herself. The moral of the whole, if moral it may be called, is that we are the creatures of circumstance, and sin from causes over which we have no control.

That both the story and its moral are most unhealthy we need hardly inform the reader after this sketch of their scope and tendency. Miriam Copley is intended for an intellectual Circe, and yet Mr. Jeaffreson has been unable to paint her otherwise than as a very vulgar and selfish woman. Her love for Ufford (if so selfish a passion be worthy of such a name) is personal throughout; his self-conceit is intolerable; her want of logic more than feminine. When, for example, she has been robbed by a man in a fustian jacket, she makes up her mind "never again to trust a man so appalled; and I am proud to say [she adds] that I have ever acted up to this resolution." To enlarge upon the defects of this book would be a heavier task than we care to enter upon. Let us admit, however, that with all its faults, and they are many, there is some dramatic interest and a certain coarse vigour of narrative which sustain the interest to the end.

"The Wife's Temptation," though not spun out into the orthodox triad of volumes, presents us with an amount of incident and a variety of characters not unworthy of the fertile brain of Dumas. True it is that, Dumas-like also, the incidents are not always very probable, nor the personages introduced to our notice either useful or ornamental. The plot, which is a somewhat complex one, would be much more so, were it not that several of the *dramatis personæ* are little better than mutes. Rhoda, the heroine, who by a miraculous process only known to novel-writers buds from an ugly uncouth little girl into a *petite* Titania, has for a boyish acquaintance Edmund Vavasour. Rhoda's father, a London merchant, determines to marry her to a son of a rich City *confère*, Sir Jacob Golding, yeleft Robert Maitland, who has taken the latter name in consequence of a large legacy from an aunt. Just after Rhoda's marriage, her father dies penniless; and Mr. Robert Maitland who has got through his aunt's bequest, and a good deal of money besides, forges the name of his father, and flies abroad. We are next introduced to a Mrs. Brandon, a worldly Puseyite lady who has "found out how to make the best of both worlds." Her husband, a dull, pompous M.P., had previously married in the West Indies and deserted his wife, who imagined him to be dead. The Puseyite mother bestows the hand of her beautiful daughter on an effeminate *roué*, Sir Hugh Soffley. Next appears a certain Therese, who is really the sister of the first Mrs. Brandon, but who reveals herself to the M.P. as his wife on the wedding-day of the daughter of the Puseyite and superstitious Mrs. Brandon. Next, we have Aurelie Duprez, the

supposed daughter of Mr. Brandon by his first wife, but whose real name is Vernon, and whom the unsaintly Therese adopts in order to levy hush-money on the M.P. A certain villainous Frenchwoman, Mme. de Villemain, has meanwhile contrived to win the affections of Robert Maitland, and between this Cytherea and the gaming-table, Rhoda's husband becomes a pauper. Vavasour goes to console the deserted wife (not platonically, we are sorry to say), but is smitten with deep remorse when Rhoda, as of yore, calls him "brother." Sir Jacob Golding now determines to obtain possession of his grandson, Rhoda's child; and the boy is stolen away from a servant in Kensington-gardens, by means of Rhoda's mother, whose only merit is that she is not a Puseyite. Aurelie Duprez becomes famous, and falls in love with Vavasour, and Rhoda dies invoking a blessing on the heads of Vavasour and Aurelie. Robert Maitland is burned on board ship; and now as a *deus ex machina* appears the dying Countess de Villemain, who confesses to all sorts of naughtiness, and clears up a host of mysteries. As we said before some of the personages introduced are not very useful or even ornamental. Of what possible use, for instance, is that worldly widow, Mrs. Elton, with her strong Puseyite tendencies? Had she been reserved for some future "Tale of Tyburnia," we are quite certain that none of our busy Belgravians would have concerned themselves about her absence; except, perhaps, Mrs. Brandon, who might have missed her at St. Barnabas' on some thinly attended Saint's-day. We catch certain phantasmagoric glances of some very unfascinating clerics, viz., a fashionable Bishop of Down, of rather High Church tendencies, and "a horrible rakish-looking man," who is a "glorious pluralist, and soon to be made a dean." We have, too, mesmerists, spasmodic poets, *frauleins*, and lords in infinite though somewhat otiose variety; besides upsetting cabriolets and Tyburnian confessionals, &c. We congratulate the authoress that she has been able to confine all these incidents within the compass of two volumes; and heartily wish that the circulating library never contained less readable books than the two before us.

"Out of the Depths" is an attempt to deal with the Great Social Evil question in the form of a novel. It traces the career of a young girl who is what is called imprudent, and who, having gone down very deep into the pit of sin, is rescued through the instrumentality of one of God's ministers. It is a well-written volume, and contains many powerful scenes, proving that the author is not unacquainted with the phases of life which he has undertaken to describe. With the doctrine of irresponsibility which is apparently enunciated, we certainly cannot agree; but so far as the necessity for providing a proper means of escape for the unfortunate goes, we entirely coincide with the views of the author, whose volume we can conscientiously recommend for careful perusal.

The minor tales included in the above list must be disposed of in a few brief words. "A Mother's Trial," reads as if it were a fragment. It is the story of a high-born youth who, after some struggles and probation, resigns himself to God, and sacrifices his life to the service of His priesthood. The style is feminine, and the tale is moulded with feminine delicacy, but is also characterised by feminine weakness.—"1745," is still weaker, and still more feminine, but both personages and *locale* are fashionable, and the publishers have done for the little volume all that fine thick paper, good type, and pretty binding can do for a lady's story. As the dedication tells us that the said story has been approved by the "Countess of Portsmouth, to whom it is gratefully dedicated," criticism is of course disarmed.—"Chances and Changes" is a love tale of more than ordinary dullness, made the medium for conveying certain "notions" upon art and religion: nothing remarkable anyway.—"Georgie Barrington," is a tale like thousands—as commonplace and as untrue to nature as thousands that cumber the shelves of lending libraries. And yet it may please some, and may pass for a true picture of life and manners with those to whom experience has given no better power of discrimination.—"Beverley Priory" is, apparently, the first essay of an untried and, we imagine, feminine hand. The greater part of the two volumes is filled with a series of uninteresting incidents and still more uninteresting conversations rather than with an artistically constructed tale. The latter half of the second volume is occupied by a *réchauffé* of the terrible tale of Lucknow—a reality too dramatically interesting to be rivalled even by the most consummate art. Frankly, we can perceive no marks of power here.—"The Wife and the Ward," by Lieut.-Col. Money, is another attempt at giving an interest to an otherwise not very remarkable story by grafting upon it the horrible incidents of the Indian rebellion. The ball at Cawnpore, Nana Sahib, and the detestable catastrophe in that accursed place are all reproduced with very slight alterations merely as garnish for a very commonplace tale of Anglo-Indian life, and dull scenes and still duller conversations among officers at mess-tables and parade. One merit certainly the work has, which is that its length is confined to one volume.

JOHN EVELYN.

Diary and Correspondence of John Evelyn, F.R.S. A New Edition, in Four Volumes, corrected, revised, and enlarged. London: H. G. Bohn.

WHO IS THERE who, sitting on a sunny day in one of those comfortable arm-chairs which, in happy imitation of our foreign friends, now line the smooth sward of St. James's Park—who is there

who, sauntering in the paths and alleys of that lazy region—loving the great book of history, as most men do, chiefly for its pictures, and remembering the days of the glory of the place, forgets the sober figure of John Evelyn? Where stood the Aviary, and where the Cockpit and its theatre, and where was the Mulberry Garden, and where the wall over which Nell Gwynne chatted with the King, are questions for pedantic topographers and antiquaries? The man is not without apology who, in such a time and place, lazily sets aside their learned questionings, and, taking these stock properties of the historic stage, sets and shifts them as he pleases, making them the background of such groups of famous men and women as in the days of her Majesty's easy-going, good-tempered, and not quite unpardonably wicked predecessor, were wont to gather hereabouts. But let him be young artist, carving out for himself a good place upon the Academy walls; or article writer, meditating historic sketches; or antiquary, fondly lingering over all that, once beautiful and bright, now lies under dust and ruin; or merely desultory reader, with nothing upon earth to do but sit and call to mind what he has read—no group that he can imagine will be complete without Evelyn. His presence adds to the historic scene just what it wants, a silent rebuke, not cynical and harsh as of Apemantus at the feast—not queer and ludicrous, like the trampled Puritan; but strong in its moderation, in its patriotism, in its undiminished loyalty, its charitable regret over the licence of the times, and, above all, in its own honesty, simplicity, piety, and usefulness. It was a good day for historic literature when worthy Mr. Bray brought forth the neatly written, but somewhat faded, manuscript from the library in the picturesque old house still standing at Wotton, and gave it to the world. It was, again, a good day when an edition so cheap as this (for worthy Mr. Bray took no measure of us poor students' pockets) promised to make good John Evelyn still better known.

There is not a book of its class in our language [says the editor, Mr. John Forster] for which it is more desirable that the widest possible circulation should be obtained. Evelyn's long and blameless life extended over the reigns of the last three Stuart Kings; within it were comprised the Great Civil War; the Commonwealth, Cromwell's Protectorate, and the Revolution of 1688; and no other man who possessed, through those days of change and vicissitude, knew familiarly so many grades and classes of his countrymen, or could speak with authority on so many subjects possessing still an unabated interest for English readers. All that might have been excluded from the range of his opinions, his feelings and his sympathies embraced; and the Diary in which the leading incidents and impressions of so remarkable a career were set down, and which faithfully reflected such a true gentleman's nature—such high independence of spirit and dignified courtesy of manners, such a scorn of whatever was unworthy and base, with so eager a love for the arts, literature, science, and all the nobler enjoyments of life—could hardly fail to be, what the best informed readers have found it, one of the healthiest and most instructive books.

This is a just and true estimate of Evelyn's Diary. In its details it is apt to appear somewhat small and trifling; but there is in it a grace and charm of a thoroughly honourable mind—the writer being the very ideal standard of a gentleman. Of a different stamp is his old friend Mr. Samuel Pepys, Secretary to the Admiralty—play-going, lady-loving, guttling Mr. Pepys, who hides in his topmost garret on fast-days to eat of the fat of the land, and shamelessly records his own satisfaction in the gauds and trivialities of Vanity Fair. Both saw the same world and at the same time—often at the same moment in their separate closets recorded what they saw, but in how different a fashion! Pepys saw in my Lady Castlemaine nothing but the cherry lip and the rounded shape, and took a curious delight in learning from the people about the Court how the King passed his time with her, and how he left her for very decency when his Queen arrived; how they parted, and came together again; and how lavish my Lady was with her rich lace, as Pepys himself could tell from his own wicked prying into the palace gardens, when my Lady's garments, hung out, were fluttering in the wind. Evelyn only frowned upon her, unless (as is strongly suspected) he wrote that satirical "Appeal to my Lady Castlemaine," from her poorer, more unfortunate, but not more frail sisters—that anonymous "libel" whose publication he slyly records in his Diary as one of the noteworthy signs of the times. Evelyn was no churl, and took little pleasure in croaking; but while he steadily went about his duty for country and for King, he could not help dropping some notes of his regrets and apprehensions over the follies of the time recording how "Hamlet" and such old plays began "to disgust this refined age, since his Majesty being so long abroad,"—how the King and the ladies in the Privy Chamber, by those very windows whence the fierce soldiers of the Commonwealth beheld the late King's bloody end, wasted the nights in "playing deep." "Sorry am I," says the diarist, "that such a wretched custom as play to that excess should be countenanced in a Court which ought to be an example of virtue to the rest of the kingdom." But the new reign soon fell into deeper excesses, and profligacy still more shameless; inasmuch that the diarist is wearied of his silent protests, and lets the world take its own wicked way.

Evelyn records his facts with a sober and businesslike plainness which has in itself little of literary merit—now telling how he went to Whitehall to see the King about the alarming progress of the epidemic on the very brink of the Great Plague; now telling of the building of a wall or laying out of a flower-bed at Sayes Court or Wotton; now mentioning his irksome duties at Deptford, or recording the publication of his "Sylva," or "Fumifugium," or "Discourse on Sumptuary Laws," or "Letter on the Antiquities of Surrey," or other peaceful triumph of his pen. But the plainness of such records has in it the charm of truth—so hard for mere fictitious pens to imitate. A word

in it will sometimes make a scene—a name and place mentioned—a trifling fact or circumstance, lie in the reader's mind the seed of historic dreams. Turning over the leaves of these volumes after some years in which our own copy of Mr. Bray's large octavos have been gathering dust upon the shelf, such scenes pass again before us as in a ghostly picture-gallery. Here is one—in a high-roofed, gilded cabinet in the palace at Whitehall. Mr. Cooper, "the rare limner,"—the uncle of the poet Pope—so famed for miniatures, is there. Before him stands the King, whose face and head Cooper is sketching for the stamps of the new-milled coin. The third figure is Evelyn, holding the candle "while it was doing," the artist "choosing the night and candle-light for the better finding out of the shadows." During this operation, his Majesty, with that display of general information which is the established grace and ornament of kings, "discoursed with me," says Evelyn, "on several things relating to painting and engraving." Here, again, is Evelyn watching on the coast, by the King's orders, the passing of the great fleet—one hundred and seventy sail—as it bore up the straits of Dover in hot pursuit of the Dutch, "a goodly yet a terrible sight." And here is Evelyn once more—no mere courtier for all his conferences with the King, or all his meetings in the Mall—yet standing by his Majesty at dinner in the presence, where there was one of "that rare fruit," the King pine, brought, says the diarist, from Barbadoes, "the first of them I had ever seen." The laughing monarch cuts a slice and tastes, and taking a piece off his own plate turns round to Evelyn and bids him taste it too—while the Lord Chamberlain, guardian of royal etiquette, looks grave, or shakes his head unseen. But of all these pictures none is so pleasant as that of the neat old mansion amongst the trees at Wotton, with Evelyn sauntering in the gardens, plotting new chapters of his "Syva," or "Terra," or "Elysium Britannicum."

Mr. Forster's preface raises an important question, but one that we think is dismissed far too lightly. How and when was the "Diary" of Evelyn written? Is it really a diary setting down day by day, as it purports to do—and as his contemporary, Pepys, certainly did do—the occurrences of each day; or was it a sort of history constructed or based upon notes made at some time or other, more or less remote from the periods recorded? The question is obviously one of great importance, for strict chronology is absolutely necessary to the student of history, and no authority on such points is held to be of greater weight than that of a diary like Evelyn's. Some "discrepancies" have struck Mr. Forster, and he is of opinion that Evelyn's declared custom being to set down some matters (rough, imperfect notes, we presume,) in a blank almanac. These were "gradually transferred" to the quarto volume in which they were found. Some effort, however, should have been made to sift and ascertain the extent of these discrepancies, to decide whether this transference really was gradual or wholly postponed to some late period of life, when the memory of the compiler could hardly be expected to retain its vigour. It is a remarkable fact that in the many entries to be found of Evelyn being present at the theatre—even on the most memorable occasions, as on the first performance of a famous piece—the title of the play is constantly entered incorrectly. "The Rehearsal," by the Duke of Buckingham, Evelyn calls "The Recital;" "The Maiden Queen," "The Virgin Queen;" "An Evening's Love," by Dryden, "The Evening Lover," &c. The editor appears in the latter case to be not quite sure that Dryden's play was really meant, and speculates upon the possibility of its having been some play to which "The Evening Lover" was a second title; but if he had turned to Pepys he would have found the first appearance of Dryden's play entered on the very day which Evelyn specified—on the 19th of June, 1668. Pepys says, "my wife and Deb. have been at the King's Playhouse to-day and saw the new play, 'Evening Love' of Dryden." So Evelyn mentions dining with Chief-Justice Herbert at "Walton-on-Thames," though the Chief-Justice lived at Weybridge. Stranger still, under date of "10th of May, 1671," Evelyn records dining at "Mr. Treasurer's, in company with M. de Grammont, and several French noblemen, and one Blood, that impudent bold fellow who had not long before attempted to steal the crown." The meeting with such a man as Blood at that time was a fact to impress the memory; yet Evelyn in some point must certainly have been mistaken. Blood, as the editor remarks, made his attempt on the very day before the date of this entry, and we may add that he was certainly in close custody, and, therefore, certainly not dining at Mr. Treasurer's on the 10th. Much mystery hangs over the extraordinary act of this man, and his still more extraordinary pardon; but we have taken some pains to ascertain all the authorities for the generally received date. The notes of the Justice, and the almost contemporary tract reprinted in Lord Somers's collection; the "Historian's Guide," published eight years after, and the curious manuscript and strictly contemporary diary of Thomas Ruge, in the British Museum, all agree, and place the date of "9th May" beyond a doubt. What then, as historical evidence, is the value of Evelyn's entry?

We are far from being anxious to apply to a book so delightful the maxim of *falsum in uno falsum in omnibus*; but a careful comparison of Evelyn with contemporary diarists would, we suspect, bring out many more of these important "discrepancies." We believe that most, if not all, of the entries were based upon contemporary though rough and imperfect memoranda; but that the "Diary" was not written in its present form until very late in the diarist's life. We will add to Mr. Forster's small "discrepancies" one striking evidence of this. In

one of the earliest entries—July 2, 1649—Evelyn speaks of his kinswoman Pierrepont's son, "the present Earl of Kingston." But no son of this lady, who was the grandmother of Lady Mary Wortley Montagu, became Earl of Kingston until more than thirty years after, and when Evelyn was seventy years of age. We have noted many such facts, but none so striking as this. A few, indeed, are pointed out by the editor; but we cannot feel satisfied that they were mere additions to the subsequent Diary. The neatness and close handwriting of the manuscript show that they could not have been inserted after copying, and no other copy has been found.

The chief novelty of the present edition is the promise of "more than a hundred letters" hitherto unpublished; at least seventy of which are already given. A considerable number of them are addressed to Sir Richard Browne, Evelyn's father-in-law, in Paris, during the period of the Civil War. They have necessarily somewhat of the dryness of mere newsletters, and they describe facts concerning which our information is remarkably complete. But what historian or really earnest historical inquirer ever finds his materials too abundant?

CHRISTOPHER NORTH'S BROTHER.

Memoirs of the Life of James Wilson, Esq., F.R.S.E., M.W.S., of Woodville. By JAMES HAMILTON, D.D., F.L.S. London: James Nisbet and Co. 8vo. pp. 395.

THE EDITOR of this very pleasant little volume commences with a quasi-apology to his readers for the absence of a due amount of dulness in its pages. "It may possibly," he says, "strike some readers that the style is neither so solemn nor so stately as befits a tribute to departed worth. If so, our apology must be that the book is neither an elegy nor a funeral oration." We are heartily glad that this is so, and we think we can prophesy for these pages a better fate than to repose unread on dusty shelves with some of the innumerable volumes which nowadays have the proper—or improper—modicum of stateliness and solemnity. If, too, writers of biographies were to act generally upon the principles of these objectors, they would occasionally be in somewhat of a fix. For, of course, as all biographies are in a manner "tributes to departed worth"—at least, the writer cannot be supposed to think altogether badly of the person he takes the trouble to write about—there must be in all such books a certain minimum amount of solemnity and stateliness, so that biographies would be—what heaven forbid—even duller than they are at present; and a man would only be allowed to be readable when he wrote about his own life or that of some chartered merryman whose jokes would compensate for his want of merit. Now we are not for a moment maintaining that any book—not even excepting the next edition of "Joe Miller," with notes—should be without its due seasoning of solemnity and stateliness; but we certainly do think that the want of these ingredients is not the only or the gravest charge that can be brought against most of the didactic and improving biographies which are daily being issued from the press. In a word, the majority of the religious biographies of the day (to which, however, its editor says this book can scarcely claim to be a contribution) reminds us of the first sentence of the schoolboy's theme on virtue: "There is nothing more virtuous than virtue."

James Wilson—a younger brother of the famous Professor—was born at Paisley, "the paradise of Scotland," as Rowland Hill called it, in 1795. Those who have read the "Noctes" will also have some acquaintance with an uncle well worthy of these nephews, that stout and hearty specimen of manhood, "Timothy Tickler." We quote the following description of the younger Wilson, written by the late Mr. J. G. Lockhart:

I dined with Professor Jameson yesterday, with a small party of his most distinguished pupils. Among these there was one whom the Professor particularly introduced me to, a Mr. James Wilson, brother to the poet. This young gentleman follows the profession of a Writer to the Signet (which, as I have told you, is the name for the highest class of attorneys in Edinburgh), but forms, as Mr. Jameson assured me, a brilliant exception to the neglect with which matters of science are commonly treated by members of the profession. He is very young, many years junior to his more celebrated brother, and no casual observer would suspect them to be of the same family. I have already described to you the exterior of the poet. James is a thin, pale, slender, contemplative-looking person, with hair of rather a dark colour, and extremely short-sighted. In his manners, also, he is as different as possible from his brother; his voice is low, and his whole demeanour as still as can be imagined. In conversation he attempts no kind of display, but seems to possess a very peculiar vein of dry humour, which renders him extremely diverting. Notwithstanding all these differences, however, I could easily trace a great similarity in the construction of the bones of the two faces; and, indeed, there is nothing more easy to imagine than that, with much of the same original powers and propensities, some casual enough circumstance may have been sufficient to decide that the one of the brothers should be a poet and the other a naturalist.

A *propos* of the late Lord Cockburn being elected to the office of Lord Rector by his own casting vote, the editor says: "The fear of being 'quizzed' is an affection pre-eminently Scottish. Our Irish neighbours live in an atmosphere of badinage and repartee, and John Bull pays *Punch* a handsome salary for quizzing him; but north of the Tweed we do not like it." "*Reum confitentem habemus*;" and we confess we should, generally speaking, nearly as soon think of quizzing a Spanish don as a Scotchman. Sydney Smith used to say that it required a surgical operation to get a joke well into a Scotch understanding; and Charles Lamb mildly put it that a Scotchman was a being with whom his sympathies were imperfect. If Sydney Smith's dictum be true, we need not wonder at a North Briton's having an objection to

being "quizzed;" for if he cannot understand a joke when it relates to other men, he will be *à fortiori* less likely to unravel it when he himself is the butt. We certainly do not wonder at Professor Jameson's failing to tempt Mr. Wilson away from the study of zoology to that of mineralogy and botany. Fragments of oolite and septaria and quartzose pebbles are, to our minds, very uninteresting pets when compared with the "hedgehogs and ichneumons, dogs and rabbits, pigeons and jackdaws, cockatoos and parakeets," which, we are told, lived at Woodville in surprising harmony. We don't think, indeed, that we could ever be so devoted to entomology as to carry a glow-worm about with us during a long tour, as did Mr. Wilson. We recollect, however, that Waterton did not disdain to make a pet of a far more unsavoury insect—the bug. Still, we are afraid that we could contemplate both glow-worm and bug with quite as great pleasure in a fossil as in a living state; and could scarcely wax very eloquent over the latter insect were it to be ever so beautifully enshrined in geological guise. Mr. Wilson paid a visit to the Continent in 1816; but he could scarcely say of it, as Washington Irving said of Spain, "that the most miserable inn is as full of adventure as an enchanted castle, and every meal is in itself an achievement." Mr. Wilson's adventures abroad, at least those recounted in this book, seem to have been few and far between. We quote the following "pious fraud:"

By the bye, the most ingenious piece of devotion of which I have heard for some time took place here not long since, as I was informed by an ingenious merchant of the city with whom I supped the other evening. A respectable woman with an infant in her arms entered the cathedral one morning when the priest was alone, making the altar neat and tidy, and scraping off some spots of wax which had fallen the preceding night. The woman addressed him in a most earnest and affecting manner, and with due humility unfolded her tale of sorrow. Her child, she said, was suffering under some mortal malady, the skill of the leech had been applied in vain, and she was at last convinced that nothing could save her beautiful babe from the jaws of death but being placed for a moment in the arms of her tutelary saint. The saint's name I forget, but he was stuck up in a niche of the wall, with a neat balcony before him, in the form of a goodly marble statue. The priest was at last moved by her entreaties; he procured a ladder and ascended to the sacred niche, entered the balcony and placing the babe in the arms of the statue, he asked the grateful mother if she was satisfied. "Perfectly so," said the lady, and, carefully removing the ladder, she walked coolly out of the church, leaving her rosy infant, the astonished priest, and the unconscious saint, all equally elevated, there to remain till the next brother of the community should arrive.

This trick was plagiarised a few months ago among ourselves, when a well-dressed female handed an infant to a gentleman sitting next her in a railway carriage, and intimating that she had forgotten her reticule in the waiting-room, showed herself equally oblivious in forgetting to return for her child. But, indeed, a similar artifice, in a slightly different form, is as old as the time of Herodotus; so true is it that there is nothing new under the sun. Passing through Switzerland Mr. Wilson is led to institute a comparison between the Scotch and Swiss peasantry. He says: "They agree in a spirit of independence and integrity, in contentment with their situation in life, acuteness of intellect and extent of information, a lively sense of religious duties, and in many of their local usages, manners, and superstitions. For every one of these particulars both the above-mentioned nations are far superior to the French, and (not to speak profanely) to the English." He then goes on to dilate on their hospitality, &c., and winds up with the dictum that the Scotch peasantry "are perhaps superior to those of any other country in the world." As to the Scotch being superior in their superstitions, we suppose this is spoken *Hibernicè*. As, too, the editor quotes the passage as a select extract from a large quarto volume written by Mr. Wilson, he doubtless fully assents to this panegyric on Scotchmen; and we confess we admire his patriotism as much as we doubt his conclusions. It certainly cannot be said of Scotchmen as some one wrathfully (and we are sure untruthfully) said of their Hibernian brethren, that if the English Government were to roast an Irishman alive, they would find one of his countrymen ready to turn the spit. We confess, however, that these laudations compel us—somewhat ungraciously, perhaps—to furbish up our statistics, and to recollect that the Government returns for the year of grace 1858 prove Scotland to possess the most unchaste and drunken population in the world. As we wish to have done with scolding—indeed, we do not think we should have another opportunity if we wished for it—we will suggest that we are sorry the editor did not omit the silly letters (we will not dignify them with the name of love-letters) in pages 94, &c. We do not say that we ourselves could write a model love-letter, but then we should not allow our *cara sposa* to preserve our amatory effusions. The love-letter writing, however, is soon over; and Mr. Wilson, happily for himself, marries a lady who seems to have possessed the three gifts which Chaucer celebrates in women, "Sweet thoughts, sweet speech, sweet-looking." And as we have, hypercritically perhaps, carped at an epistle or two of Mr. Wilson's above, let us own that we can conceive nothing more beautifully delicate and tender in expression and sentiment than the letters, one and all, of that gentleman to his wife and children. Mr. Wilson appears to have been the first to make the discovery that a vast amount of dulness was not an indispensable ingredient in an encyclopædia article; and though some few prigs and pedants were aghast at seeing so much plain English and poetical feeling bound up in the same volume with their ponderous lucubrations, yet common sense prevailed; and it was found that facts were equally true and much more palatable to readers when clothed in intelligible English rather than the sham scientific jargon hitherto in vogue. Besides numerous review articles, &c., Mr. Wilson contributed

to the "Encyclopædia Britannica" no less than nine hundred pages of close quarto letter-press, nearly equal, Dr. Hamilton tell us, to nine ordinary octavo volumes. We cannot, however, help regretting that he has left behind him no more durable monument than such fragmentary compositions. In ornithology he might well have been the rival of Audubon or his namesake the Paisley weaver, had the *res angusta domi* allowed him leisure and opportunity to extend and complete his researches. We recollect, indeed, how a similar necessity compelled a man even more eminent, Dr. Thomas Young, to waste long and weary years upon such things as the article on "Brick-laying" in the same encyclopædia; and though Dr. Hamilton tells us that Mr. Wilson's "subject was to his heart's content," we have not a few hints in this volume that he was often overpressed for time, and could therefore scarcely hope to give birth to something which men would not willingly let die. We give the following description of the red-breast as not unworthy to vie with anything written by Audubon:

The red-breast is perhaps the most beloved of British birds, and is remarkable for its combination of familiarity and independence. When left to its "own sweet will," it enters houses freely in cold or snowy weather, will perch night after night on corniced bookcase, or seek repose upon the golden scallop of a picture-frame; but it hates all forwardness in others, and will not voluntarily come in contact with any hand, however beautiful. It hops delighted, singing as it goes with low and plaintive note, along the comfortable carpet, or, darting up suddenly towards the window-frame, will utter a louder gush of angrier melody on seeing some orange-breasted brother, perched on leafless spray, still braving the increasing darkness. For a time, just before nightfall, he seems himself to suffer from some uneasy instinct, or probably desires, from habit, to secure his usual perch in old fantastic yew or thick-screened holly; but, on second thoughts, he soon assumes some quiet corner, above the reach of curious children's hands. Not seldom, when the evening fire burns brightest, he descends on muffled wing, his large and liquid eye dilated less with fear than quiet wonder, and, after a brief survey, he reascends his place of safety. Although this bird remains about our doors throughout the summer, building near out-houses and in orchards, yet

Some red-breasts love amid the deepest groves
Retired to pass the summer days. Their song
Among the birchen boughs, with sweetest fall
Is warbled, pausing,—then resumed more sweet,
More sad, than to an ear grown fam'dful,
The babes, the wood, the men, rise in review,
And robin still repeats the tragic line.

We have a notion that in Scotland the female red-breast is migratory; at least, in the vicinity of Edinburgh, we recognise her not throughout the long-enduring winter.

There are many other pieces in this admirable little volume quite equal to the above; and Mr. Wilson, who loved ichthyology no less than ornithology, brings to mind "that the dim dark sea so like unto death" has its wonders and treasures no less than the "fresh woods and pastures new" have theirs.

ENGLISH COMMENTATORS OF DANTE.

Francesca da Rimini; her Lament and Vindication. With a brief Notice of the Malatesti. By HENRY CLARK BARLOW, M.D. London: David Nutt. 8vo.

The Trilogy, or Dante's Three Visions. Inferno, or the Vision of Hell. By the Rev. JOHN WESLEY THOMAS. London: Henry G. Bohn. 8vo.

THESE TWO WORKS may be considered under the same category. Both authors are what may be termed Dantophilists, but, in England, the first-named is the most enthusiastic of all the annotators of the Florentine bard. His elaborate *brochure* is confined to a single verse in the "Inferno," and we consider that he makes good his point.

It has long been a question among those who have made the "Divina Commedia" a special object of study, whether the reading of the 102nd verse of the fifth canto as usually printed:

Che mi fu tolta, e' il modo ancor m'offende.

and which has given rise to so many scandalous assertions of commentators, is not an erroneous reading, and that instead of *modo*, we ought to read *mondo*—alluding to the malicious reports abroad in the world touching the cause of her death.

The author shows from his personal researches in the libraries of Italy, and more especially in those of Rome, that there is very good literary authority for the reading *mondo*. Of forty-two manuscripts examined by him in the library of the Vatican, and in other Roman libraries, fourteen were found with *mondo*, that is, half the number of those which had *modo*. He also brings forward a considerable amount of evidence in favour of the reading *mondo* from commentaries, both manuscripts and printed, and, what is very remarkable, shows in some cases where the reading in the text is *modo*, the commentary explains in the sense of *mondo*. He then argues the great probability that Dante, who was a personal friend of Francesca's family, and much indebted to them, and who evidently wrote this episode *con amore*, in raising the amiable Francesca to a world-wide renown, would rather seek to shield her from reprobation than in any way to add to it; and he ascribes the absence of the *n*, or rather the hyphen over the first syllable, *mōdo*, as the word was usually written and at first printed, to the carelessness of transcribers, showing that this was one of the most frequent oversights they made.

Having thus exhausted the purely literary arguments in favour of the reading *mondo*, he proceeds to the historical, passing in review the various chronicles *apud* Muratori, and the early historians, comparing them with each other, and showing that there is no historical evidence

whatever for supposing that Francesca was slain otherwise than as Boccaccio relates, in the defence of Paolo from the sword of her infuriated husband—a vivid sketch of which is given. To the natural and obvious objection which may be made to the supposed innocence of Francesca and Paolo, that if they had not been guilty of adultery Dante would not have put them into Hell, the author replies that this objection is more specious than real, and by no means implies their guilt, for the class of persons among whom Francesca and Paolo are located are those whom love has caused to be deprived of life:

Ch'amor di nostra vita dipartille,

and that among these grand shades is "il grande Achille,"

Che con amore al fine combatteo,

Achilles was slain by Paris while seeking in honourable matrimony the hand of his beloved Polyxena.

Two classes of persons are here noticed by Dante—the vicious and the more unfortunate; of the former it may be justly said:

Nulla speranza gli conforta mai,

but to the latter some consolation is afforded—as in the case of Francesca and Paolo, who are still united in reciprocal love; and for these Dante expresses a deep sentiment of pity without calling down a reproof from his guide. As a corollary to the above the author remarks that had these lovers been slain as commonly reported, the avenging husband could not in justice have merited a place with the murderer Cain, who slew his brother Abel because he was more righteous than himself, but supposing them to have been killed because merely found together. This location of the murderer is sufficiently explained:

Caina attende chi vita ci spense.

The essay concludes with some notice of Rimini, and the locality of the murder from personal observations and inquiries on the spot.

In the second part of the *brochure* we have a lively picture of the animosities of the Guelfs and Ghibelins, and the manner in which the family of the Malatesti came to be the lords of Rimini.

The well-known passage upon which this criticism is founded may be quoted from the new translation of the "Inferno," by the Rev. J. W. Thomas, as illustrating the manner in which this ardent admirer of Dante has done his work. Francesca, it will be recollected, says to Dante:

— nessun maggior dolore,
Che ricordarsi del tempo felice
Nella miseria —.

And then she adds—quoting the version of Mr. Thomas:

— I will the tale disclose
As one who speaking weeps the bitter fruit.
One day we read for pastime in romance,
How Lancelot was enthralled by Love's pursuit;
We were alone, suspecting no mischance;
That reading raised our eyes once and again,
And made our colour change at every glance.
But one sole moment overcame us, when
That smiling look of beauty, love, and youth
Is kissed by such a lover: he, too, then—
May we ne'er part—all trembling kiss'd my mouth.
The book, and he who wrote it, both were vile,
That day we read no farther on, in sooth.

We certainly prefer this rendering of the passage to Wright's, who also ties himself down to the *terza rima*, but we do not consider it equal to Cary's version. Of course there may be those who will dispute our taste. Mr. Thomas has gone heartily to work; many of his notes are valuable and will greatly assist those who are strangers to Dante. While saying this much we do not always concur in his interpretations of the poet. We agree with Dr. Barlow in reading *mondo* instead of *modo*, which latter reading Mr. Thomas supports. Of the "Trilogy" we have at present the "Inferno" only. No one can be otherwise than pleased with the translator, if the "Purgatorio" and the "Paradiso" are equally well executed.

CONANT'S ENGLISH BIBLE.

The English Bible. By MRS. H. C. CONANT. Edited, and with an Introduction, by the Rev. C. H. SPURGEON. London: Arthur Hall, Virtue, and Co.; Trübner and Co. pp. 466.

WHAT'S IN A NAME? We answer, a great deal; or otherwise Mr. Spurgeon would never have appended *his* to the volume before us. And yet we have no special objection to make, either to Mr. Spurgeon, or to his preface, or to Mrs. Conant's book. The preface, if not very learned, is tolerably harmless, dealing, *more Spurgeonico*, in plenty of generalities. He informs us that the "talented authoress has no reason to complain of the American public, for its reception of her work has been very flattering; but on this side the Atlantic the book has at present obtained but a very limited circulation, and, therefore, feeling that its value has not been fully acknowledged, I thought I would humbly venture to introduce it anew to the good people of England." Now we willingly allow that Mrs. Conant's little volume does furnish, in a popular form and within moderate limits, much information respecting the history of the English Bible; and if Mr. Spurgeon's very commonplace preface (which, so far as we have examined, represents also the editing) does induce "the good people of England" to purchase the American lady's very carefully written little work, we shall be very glad of it. Only we protest against the supposition that Mr. Spurgeon's connection with the book adds in the slightest degree to its intrinsic value. Let then no purchaser of a former edition imagine that his "History of the English Bible" will be in any way deteriorated by comparison

with that edited (or rather, not edited) by the gentleman in question. It is somewhat curious that the most ardent advocates for a new translation of the Bible—at least in modern days—are persons who possess the most limited acquaintance with the original language, or rather languages, in which it was written. Dr. Cumming and Mr. Spurgeon are disheartened that the full force in translating has not been given to certain Hebrew verbs or Greek adjectives. Grave divines and learned scholars of our universities—men who have spent their lives in the study of the original—have deliberately weighed the matter, and affirmed that a new translation is not necessary, and not only not necessary, but that it would be absolutely harmful. Yet gentlemen, whose published writings show that, if they know Greek or Hebrew at all, their knowledge comes from something like Falstaff's instinct, tell us that God's are word is locked up, and that the opponents of a new translation talking, to use Mr. Spurgeon's expressive phrase, "cant and fudge." We affirm that there is not one word in the present translation of the Bible which impugns or renders doubtful any doctrine of Christianity; and we are not prepared to sacrifice the calm, pure beauty of our Anglo-Saxon translation for any modern simplifications and adornments. Let Mr. Spurgeon for a moment reflect how difficult a task it would be to translate the epistles of the New Testament. We think even he himself will admit that the translation of the Gospels and Acts of the Apostles wants little or nothing to improve it, save a few verbal alterations. But take the Epistle to the Romans, or the First Epistle to the Corinthians, or that to the Hebrews, how difficult would be the task of retranslating them. We do not hesitate to say that many passages in the Greek of these three epistles are almost, if not quite, as hard to understand as the knottiest arguments in Plato or Aristotle. Day after day are issued from the press books bearing the names of the most learned scholars which give different—sometimes even contradictory—interpretations of the same passage in these sacred epistles. Those persons only know who have really studied the above mentioned parts of Holy Scripture in the original how disheartening it is to pore over different renderings of the same passage, each advocated by writers of high authority, with vast learning and plausibility. "Who shall decide when doctors disagree?" We heartily hope not Dr. Cumming and Mr. Spurgeon.

A word or two about Mrs. Conant's book before we end. It is written in a modest, earnest tone; and proves that very considerable labour must have been expended upon its compilation; and we hope its success in England will soon be equal to that which it has already had in America. We cannot, however, accept all Mrs. Conant's conclusions. We do not believe—we heartily wish we could—in Anne Boleyn's innocence. Mrs. Conant seems to refer to Miss Strickland as the latest authority on this point. Let our American authoress read Mr. Froude's chapter on Anne Boleyn—recollecting, too, that he had access to papers and documents inaccessible to, or at all events unused by, Miss Strickland, who, however, partly agrees with him. We give Anne Boleyn's character as drawn by Mrs. Conant:

Even in the gaiety of youth, and at the height of her triumph as the reigning queen of beauty and grace, the incense of Court flattery could not meet the wants of her mind and heart. Even then she studied the Holy Scriptures and the works of the Reformers at every risk; and through her example and influence a taste for the same earnest pursuits was communicated to some of the inmates of the palace. Her character improved and deepened under her responsibilities as queen. In charity she was both wise and bountiful. "Her ordinary," says one of her oldest biographers, "amounted to fifteen hundred pounds at the least yearly [about 20,000*l.* of our time] to be bestowed on the poor; her provision of stock for them, in sundry needy parishes, was very great. Out of her privy purse went not a little for like purposes, to scholars in exhibition very much; so as in three quarters of a year her alms and bounty were summed to fourteen or fifteen thousands." Strype says: "It was well known how extraordinary munificent she was towards poor scholars that were studious and virtuous, and how liberal in her exhibition towards them. She only required some good character from Dr. Skip, or Parker, or some other of her chaplains, of any scholar that expected or sued for her bounty." Her short reign—less than three years—was an epoch in the history of England's evangelisation; and the slanders of her enemies should not rob her of her place among the honoured martyrs to the truth. She died, not for her faults, but for her advocacy of pure religion, of the translation of the Scriptures into the common tongue, and their free diffusion among the people.

Far different is Mr. Froude's opinion of Anne Boleyn; but, we think, also far more truthful.

Popular Tables. By CHARLES M. WILlich, Actuary and Secretary to the University Life Assurance Society. Fourth Edition. London: Longmans, pp. 192.—The third edition of Mr. Willich's "Popular Tables" having become out of print in 1856, he informs us, as an excuse for the long delay which has occurred, that the fourth edition contains a variety of new tables. We shall now proceed to indicate some of the changes and improvements which have been made in this edition; and these, we think, will amply show that Mr. Willich has spared neither time nor trouble in improving it. Perhaps the most important table added—at least to the man of business—is that in p. 179, which shows the alterations in the Bank of England discounts from 1844 to 1858, with the average price of wheat each year, and the price of the three per cents., as well as the stock of bullion; in fact, this table in itself comprises a short and accurate history of finance for the last fourteen years. Table VIII. (p. 880) gives the average price of consols from 1731 to 1858, together with an immense amount of information connected with each year, under what administration the Government was carried on, the progress of the national debt, &c. The amount of

labour expended on this table alone (which extends over several pages) must have been very considerable. Another table, likely to be most useful as well to travellers as to mercantile men, is that "of coins and currency," in p. 95; the value of the various coins of twenty-nine different countries being given in English money, at the mint price for gold and silver. There are other very useful tables, such as those of road measures, ancient and modern; specific gravity of metals, &c. There are also very complete mathematical and astronomical tables, the latter of which have been revised by that eminent mathematician, Mr. Adams, of Pembroke College, Cambridge. In the notes to the new edition some most interesting papers are added on the expectation of life—the law of mortality, and also an approximate geometrical quadrature of the circle. We give an easy rule which Mr. Willich has established for calculating any age between 5 and 60:

Let a = the age.
Then $a = \frac{1}{2}(80 - a)$,
Or $\frac{1}{2}$ of the difference between the age and 80 = the expectation.

If we compare this with De Moivre's formula, now obsolete, we see how much more accurately we have the means of calculating the chances of life in modern day. Suppose a person to be forty years old, according to De Moivre, eighty-six years is assumed to be the boundary of human life. We have:

Boundary of human life	86
Individual's age.....	40
	246
Average expectation of life according to De Moivre	23

According to Mr. Willich:

$$a = \frac{1}{2}(80 - a) = \frac{1}{2}(80 - 40) = 20 \text{ years.}$$

There is a most complete index to this book.—We remember reading in one of Miss Martineau's "Tales of Political Economy" a story where a mother and daughter, after a long absence, meet, give a hurried embrace, and sit down to discuss the doctrine of exchanges. Had they had Mr. Willich's book to base their arguments on, we think they would almost have grudged time for the solitary embrace.

Rustic Rhymes. By FREDERICK PRICE, Composer. (Birmingham: Cornish Brothers.) pp. 103.—A simple mind, a true lover of Nature, and a poetic spirit. "I love the fields, the flowers, the brooks, and the birds; and have said so in the best manner I could," is his homely but forcible preface. And well he has told it. His verses are picturesque and natural, not the essays of a rhymester. Here is a taste of his quality:

THE SWALLOWS ARE COME.

The swallows, my darling, the swallows are come,
O'er land and o'er sea, from their far distant home!
Come, wrap yourself up, and, though the air's cool,
We'll welcome the swallows again to the pool.
We'll stay not by hedges in newly donned green,
Nor yet where the robin's sang nest may be seen;
But straight to the banks of the pool we will roam:
The swallows, my darling, the swallows are come!

See, see how the tips of their pinions they lave,
As they stoop at the gnats which ride on the wave,
And show their dark wings and their bosoms of white
As backward and forward they dart in their flight!
How joyous—how gladly they sport with the breeze!
Now low on the water—now high o'er the trees;
And some are up high as the church's old dome,
All merry as we are to see they are come!

And now round the pool, 'neath the alders, we'll stray,
And thank our kind Father for this pleasant day;
'Tis He guides the swallows long miles o'er the sea,
Delighting the minds both of thee, love, and me.
I'll light my tobacco and rest on this stile;
You may seek for a pretty ringed snail-shell the while
And when you have found it we'll hasten back home,
And tell your dear mother the swallows are come.

Poems of the Fields and the Town. By JOHN ALFRED LANGFORD. (Simpkin, Marshall, and Co.)—Most of the short pieces in this volume have appeared previously in various magazines and periodicals, so that they are not altogether unknown to the public. M. de Chatelain, too, has selected several of them to translate into French, and we think he might have made—and, indeed, has made—worse selections before this. Such simple songs as Mr. Langford has written would bear their French dress far more easily and prettily than Burns's "A Man's a Man for a' that," and other Scotch lyrics, which owe at least somewhat of their beauty to their peculiar dialects. We give the first verse of Mr. Langford's "Birth of Spring," with the Chevalier's translation:

THE BIRTH OF SPRING.
Again, again, the Spring is here!
With noiseless steps and slow,
She glides across the waking earth,
And blesses all below.
The blackbird sings her cradle song
With his deep note of joy,
And all earth's songsters in her praise
Their richest strains employ.

LA NAISSANCE DU PRINTEMPS.
Du doux printemps c'est la naissance!
Sans bruit il fait ses premiers pas,
Et d'appuyant sur l'espérance
Eveille le monde ici bas.
Le merle chante sa venue
Avec son accent cristallin,
Chaque oiseau le parle à la nue,
Et l'accueille d'un frais refrain.

The Poetical Works of Robert Herrick. With a Biographical Memoir. By E. WALFORD, M.A. (Reeves and Turner.) pp. 608.—We have here a well-printed, compact little volume, containing the entire works of Robert Herrick. Mr. Walford's biographical memoir is comprised within the modest limits of nine pages, which, however (we say it somewhat regretfully), furnish all the facts known of Herrick's life. Strange, indeed, was the oblivion into which the writings of "the most joyous and glad some of the bards" had fallen towards the end of the last century. It could not have been owing to the occasional coarseness of Herrick's poems. Other poetical writers, with all Herrick's grossness and very little of his poetry, were still read and admired; whilst those simple tuneful "Hesperides," that used so often to burst from the lips and throats of jovial Cavaliers, were quite forgotten. Mr. Walford informs us, "that from some cause or other, the name of Robert Herrick was clean forgotten until Sylvanus Urban drew the attention of the public to his merits in the pages of the *Gentleman's Magazine* in 1796 and 1797, in letters which induced Southey to devote an article in the *Quarterly Review*, for August, 1810, to a more patient and careful discussion of his merits." Anthony à Wood, in his "Athenæ Oxonienses," claims Herrick

as an Oxford student. We hope, however, that the Messrs. Cooper will duly claim, or reclaim, him in some forthcoming volume of their "Athenæ Cantabrigienses." Like many other Cantabs, Herrick appears to have got grievously into debt during his residence at Trinity Hall; though probably the early death of his father considerably crippled his means. He is said to have left the University in debt to Trinity Hall to the amount of 10l. 16s. 9d. Mr. Walford tells us that Herrick's name was entered as "to be sued" for a balance of 3l., his "caution-money having covered the rest." Herrick, like Dr. Johnson, preferred London to the country; though with the former "beloved Westminster" took the place of Fleet-street. In Westminster he lived when expelled under the Commonwealth from his parsonage of Dean Prior by some clerical "Praise-God-Barebones." Restored to his living in "dull Devonshire," on the restoration of Charles II., he lived there for nearly fourteen years. We should imagine that this book would supply a real want, as former editions containing the whole of his works are few and far between; the latest after a long interval having been published about twelve years ago. Mr. Walford's short memoir is pleasantly written, and contains nearly all, we are afraid, that will ever be known about the author of the "Hesperides."

The Instructive Picture-book, or a few attractive Lessons from the Natural History of Animals. By ADAM WHITE, Assistant Zoological Department, British Museum, &c. Third edition. With many new illustrations, by J. B., J. Stewart, and others. (Edinburgh: Edmonston and Douglas.)—"How the writer would have prized such a book when he was a child, thirty-five years ago!" says Mr. White, in the preface to this charming volume—a sentiment which we cordially reciprocate. Indeed, we sometime almost envy the little masters and misses of our time the numerous advantages they enjoy over those born "when George the Third was King." With such means of acquiring knowledge as are now within their reach, and of which this is a specimen, they ought to grow up much wiser and better than any of us, and we sincerely trust they will. The illustrations in this volume are everything that could be desired, both for drawing and colour. They occupy as many as twenty-nine folio plates, in which are figured at least three hundred distinct sorts of animals, great and small, rare and common, from the elephant and hippopotamus to the zoophyte and house-fly, "all lively drawn and coloured," as the expression used to be. Of the letter-press descriptions that accompany them, when it is announced that they are from the pen of so accomplished a naturalist as Mr. White, that alone would sufficiently indicate that they are both accurate and perspicuous; but beyond and besides this, they are written in a winning, engaging style, calculated to charm the reader of whatever age, with appropriate anecdotes interspersed here and there, lively gossip, personal experiences, and apt quotations from our British poets—all tending to show that the author has a deep-seated love of Nature and her works which cannot fail to influence for good the minds of his youthful readers. Briefly to sum up, the work before us is the most attractive picture and lesson book about animals that has yet appeared, and as its price is small we have no doubt that it will obtain a wide circulation.

A Short Practical German Grammar for Beginners, with copious Examples and Exercises. By H. APEL. (Williams and Norgate.) pp. 178.—This manual is intended by Mr. Apel (who is German Master in King Edward's School, Birmingham) for an introduction to his larger and fuller "School-grammar." It is designed for the use of students "who cannot command a sufficient amount of time for a full acquisition of that difficult tongue, but who, nevertheless, wish to obtain a fair knowledge of it within a brief period, and in the least laborious manner possible."

Common Sense, or Deception Detected in Church, Law, Physic, Army, and Navy: a Poem. By Mr. JOHN BULL, jun. (W. Kent and Co.) pp. 130.—The wonder that such a volume could ever be printed is only to be excelled by the marvel we feel that a second edition was ever called for. Judged by his production, Mr. John Bull, jun., is a young gentleman who grumbles at everything, and writes an infinite amount of nonsense in worse than indifferent verse.

We have also received: *Beeton's Dictionary of Universal Information*, Parts VII. and VIII. (S. O. Beeton.)—Two instalments of this cheap and useful English Conversations-Lexicon, carrying it down to "Ca."—*Kingston's Magazine for Boys*. No. IV. (Bosworth and Harrison.)—*A Guide to Typography*. By Henry Beadnell. No. VIII. (F. Bowering.)—The most useful part of this instalment is the excellent chapter of directions for correcting a proof-sheet.—A new edition of *The Parent's Cabinet of Amusement and Instruction*. (Smith, Elder, and Co.) pp. 128.—*On the Financial and Executive Administration of the British Indian Empire*. By Lieut.-Col. J. P. Kennedy. (Effingham Wilson, and E. Stanford.) pp. 38.—A paper read at the United Service Institution in March last, and reprinted from the journal of that institute.—*An Inquiry Answered: The Democratic Institutions of America*. By O. Vandenberg. (Judd and Glass.) pp. 48.—A pamphlet explanatory and eulogistic of American institutions.—*The Watchword*. No. II. (Peterhead: W. Taylor.)—A new and revised edition of *A Few Words of Advice to the Mariners of England, &c.* By a Seaman's Friend. (Bradbury and Evans.)—A seasonable word of advice from one who regards the Navy from an Admiralty point of view, and advises all "enterprising youths" to prefer it to the merchant service.—*Signs and Temper of the Times*. (Hardwicke.) pp. 39.—An anonymous pamphlet intended for a review of the general aspect of the *Times*, by one who evidently awaits the spread of what he calls democratic opinions.—*The Experiences of a Landholder and Indigo Planter in Eastern Bengal*. (Simpkin and Marshall.) pp. 21.—Written for the purpose of recommending India as a field for industry and enterprise, and of opposing the monopoly in its good things hitherto enjoyed so exclusively by the employees of the East India Company.—*An Essay on the History, Pathology, and Treatment of Diphtheria*. By Edward Copeman, M.D. (John Churchill.)—Dr. Copeman comes rather too late in the day, so far as the historical and diagnostic portions of his pamphlet are concerned. Mr. Ernest Hart has already covered that ground in a manner scarcely to be beaten. Dr. Copeman recommends local application of caustic, with antiphlogistic treatment (when possible). Emetics are also favourably spoken of.

FOREIGN LITERATURE.

FRANCE.

Notes from Paris on Literature, Art, the Drama, &c.

Paris, June 9.

A CURIOUS BOOK has just been published conjointly by the firms of Didier and Co., and Durand, namely, a history of the "French Grammar and Grammarians of the Sixteenth Century," by M. C. L. Livet. It has evidently been a work of love, and it is executed with great care, and supplies the student of old French literature and the philologist with a valuable record of the growth of the French language during the period of its formation and chief transitions; and at the same time with a manual of the various forms themselves through which the language successively passed. The works of Jacques Dubois (or Sylvius), Louis Meigret, Jacques Pelletier, Guillaume des Autels, Pierre Ramus, Jean Garnier, Jean Pillot, Abel Mathieu, Robert Estienne, and Henri Estienne, the first published in 1531 and the latter about 1580, are carefully analysed, specimens being given in logical order of the characters and orthography of each; and comparisons instituted between these and the lexicons of Nicot and De Cotgrave, the grammars of the ancients, the contemporary works of foreign writers and those of the succeeding century. The transformations that some words have undergone are curious: *Pauvre*, for instance, was written at different periods of the century in question in all the following forms: *paouvre*, *poure*, *pauvre*, *paovre*, and *poivre*; *navire* passed through all the forms of *nav*, *nef*, *naue*, and *navire*. In a chapter on pronunciation, the works of Claude de Saint-Lien and Théodore de Bèze, are treated in like manner. It is a curious fact that the well-known work of Palsgrave, written in English in 1530, was antecedent to any regular French work upon grammar. In the course of the work the peculiarities of the various patois of the period are also recorded.

M. Livet has previously published two works on the "Précieux et Précieuses," the "Della Cruscan," of the seventeenth century, so admirably ridiculed by Molière; and he is now occupied on a treatise entitled "La Mode dans le Langage," which is expected to appear shortly.

It would be difficult to find a greater contrast to the above than the "Annuaire International du Crédit Public," of which the first of the series is just published by Guillaumin and Co., from whose firm a large number of the works produced here on political and financial economy issue. The work is divided into six parts, treating respectively of finance, banking, railways, great commercial companies, financial jurisprudence, and commerce; and although the whole occupies only five hundred pages of small octavo, it contains an immense mass of information, which is drawn from the most authentic sources, and logically arranged. The various countries being arranged in each division of the work, in alphabetical order, makes reference extremely simple. The author, M. J. E. Horn, has done an important service to statesmen, commercial men, authors, and students, in the production of so useful a manual at a very moderate price; and that he has brought down his subject to the latest possible period is proved by the reports of English railways issued so late as the 28th of February last, the French budget for 1860, and the particulars relating to the new Commercial Credits Bank just established here, being included in the "Annuaire." The financial portion of the work is by far the most extended; but the whole exhibits that clearness and simplicity of arrangement for which, in compilations of this kind, the French have obtained such well-deserved credit.

Amongst the works announced at the present moment are: "A collection of Tales," by Mme. d'Aunet, who has written several romances; and, also, "The Account of a Voyage to Spitzbergen," which she made in company with her husband, now in the press, and to be published by Hachette and Co. "La Légende celtique," by Hérart de le Villemarqué; "History of Indian Literature," translated from the German of Professor Weber by Professor Sadous, of Versailles; and "A Study of the Greek and Latin Geography of India, and particularly of the India of Ptolemy, in connection with Sanscrit Geography," by Vivien de Saint-Martin, by the firm of Durand and Co.

The first and second volumes of "The History of the Reign of Louis-Philippe," by M. Victor de Nourion, published by Didier and Co., have had a great success, having reached second editions in a short space of time. The third volume, bringing down the history to the end of the ministry of the 11th of October, and including the great struggle of the Legitimist and Republican parties against the monarchy of 1830, has just appeared.—The same firm announces the complete works of Shakspeare, translated anew by M. Guizot; and a revised edition of "The History of the Franks," by Gregory of Tours, with the "Chronique de Frédégaire," by M. Guizot.

The poem entitled, the "Chemin de la Croix," by M. Leconte de l'Isle, and which was crowned by the French Academy, is now being published, in a magnificent form, in sixteen parts; each part being illustrated by a photograph of an original composition by M. A. Michel Villebranche, the subjects being the "Via Dolorosa" and the "Resurrection."

Among scientific works we have "A Manual of Conchology," by Dr. Chenu, author of the well-known elementary lessons in natural history. This work is illustrated by seven or eight thousand cuts, some of which are printed in colours by a new process, permitting them to be intercolated with the text.—"A Manual of Chemical Analysis, Qualitative and Quantitative," by M. Deschamps, in two volumes; and "A Popular Résumé, or Hand-book of Pharmacy," by MM. Trouseau and Reveil, the former an eminent professor in the Faculty of Medicine of Paris, and the latter a distinguished pharmacist.

It will be remembered that the subject of copyright of works of literature and art was very fully discussed at the congress held last year at Brussels. In consequence of this a committee, consisting of an examiner, a judge, one member of the Representative Chamber, a pro-

fessor, the director of the museums, and four artists, was appointed in October last, to consider and report upon the subject. The result has been the presentation of a draft of an Act to the Belgian Parliament, the principal points of which are as follow: That the right of foreigners shall be put upon the same footing as those of natives. That the copyright shall belong to the author during life, and to his heirs for fifty years after his death. That translations shall enjoy the same privileges as original works. That anonymous works shall only enjoy a copyright for thirty years. That in cases of encyclopædias and other collective works, the editor shall possess the copyright of the collection, and each author that of his contribution taken separately. That lectures, sermons, and addresses, with certain exceptions, be protected in the same manner as printed works. That letters remain the property of the writer during his life, and of his heirs for ten years longer. That reproductions of portions of works in periodical publications must be acknowledged. That two copies of every protected work shall be deposited with the Minister of the Interior. That the representation of plays and music be treated in the same manner as publication of the same. That after the death of an author or composer, managers must arrange with his widow or heirs;—and it is believed that these recommendations will be adopted. In Paris a society of men of letters, artists, and publishers has been formed to bring this question before the public and the government, and the opinion of the members of the council of this society is in general accordance with that of the Belgian commission.

Mme. Miolan Carvalho's benefit, which took place at her husband's little temple of Apollo, the Théâtre Lyrique, was a perfect cram in spite of the charge of twenty and thirty francs each for seats. The performance lasted from eight in the evening till two in the morning, and one of the last pieces was encored. The programme was calculated to be about equal in extent to fifteen acts of operas of the average length. Everything went off admirably, and it is impossible to say who, next to Mme. Miolan Carvalho herself, achieved the greatest triumph; the second crown must be divided between Viardot Garcia, Duprez, Félicien David, who conducted the orchestra during part of the evening; Bressant, of the Théâtre Français, who for that occasion sang as well as played *Count Almaviva*; Mme. Barbot, just engaged at the Lyrique; Ferraris, and Déjazet, who played a little character in the last piece to swell the triumph. The principal selections were from "Otello," "Le Barbier," "Faust," "Carnaval de Venise," "Les Hugonots," "Le Prophète," and "Galatea." One of the most remarkable pieces was the "Ave Maria," arranged by Gounod for Mme. Miolan Carvalho and the violin played by Vieuxtemps. Gounod and Massé assisted in the orchestra during the evening, and their reception was only second to that of Félicien David. The Parisians are not at all pleased that London should run away with Mme. Miolan Carvalho, who is an immense favourite, and deservedly so.

It is reported here that the Venus recently discovered at Rome, is about to be sent to St. Petersburg, having been purchased by the Russian Government for 75,000 fr.

Mme. Emma Livry has been engaged for three years at the Opera, and it is said the Taglioni is writing a ballet for her.

A new piece, entitled "Une Preuve d'Amitié" has been produced at the Gymnase. It is by Count Sollohub, a Russian gentleman, who has written several works, and who is now in Paris on a mission from the Emperor, whose chamberlain he is, to examine and report upon the theatres and drama of Paris, and is, it is said, on his return, to be intrusted with the direction of the theatres of St. Petersburg. All the Russian nobility were present at the first representation; and as the piece was admirably put on the stage, and capably played by Rose Chéri, Mélanie, Dupuis, and others, it achieved a success. The plot is very simple, but equally rational. A pretty benevolent young Countess, a widow, comes from Vienna to bring back a truant lover of her intimate friend Hortense. She meets with the old Marquis de Kébrant, whose nephew turns out to be the lover in question, *De Pierrefonds*. The Countess finds that the latter is leading a life of great profligacy, and he is much occupied by a certain *Teresa Pachetti*. The enthusiastic Countess determines to descend into the pit and save her friend's lover, and persuades the Marquis to accompany her to Château des Fleurs to meet and rescue *De Pierrefonds*. A very curious scene here occurs; the gentleman makes his advances after the usual fashion of the place, and is astonished at being drawn, in spite of himself, into a moral discourse. He is charmed with the Countess, but declares that life has become a burthen to him and reform impossible. The Countess at last tells him the object of her interview with him, when, alas! he turns out to be another M. de Pierrefonds, and has never been to Vienna; his cousin is the real Simon Pure. The Countess has not found her friend's lover, but she has lost her own heart, and the piece winds up with their marriage. Two other characters assist greatly the movement of the piece, namely, a German Baron, the suitor of the Countess, and a very prim old maid of good family, who was formerly the Countess's governess. The very rigid disciplinarian is compelled by her former pupil to accompany her to the Château des Fleurs, and the comic horror of the lady is very ludicrous, particularly when getting separated from the Countess, she is almost forced to dance a galop. The last scene is very comic, though decidedly farcical; all the gentlemen are introduced one by one into the *gouvernante's* apartments, and are hidden from each other in four separate rooms, to the disgust of the lady and the intense amusement of her little maid, whose lover was the first ensconced. There is considerable smartness in the writing, particularly for a gentleman writing a foreign language; but the construction of the piece is very faulty, and some of the scenes required all Rose Chéri's skill to prevent them from dragging heavily.

THE DRAMA, ART, MUSIC, SCIENCE, &c.

THE DRAMA.

THE MANAGERS seem to be more anxious to make their theatres places of attractive entertainment than repositories of art. There can be no reason that they should not do so, for everything that can make art attractive is a benefit to the manners and morals of the people. "This was sometime a paradox, but the time now gives it proof." And those writers who, twenty years since, stood almost alone in the advocacy of licensing the tavern theatres, must be gratified to see their advocacy and arguments at last acknowledged by the managers of the older theatres, as well as by the legislature.

There existed for many years a notion amongst a certain set, that the fine arts and literature were things too genteel for the people; that pianofortes were desecrated by being played in public-houses; that pictures would ever be enigmas to the populace; and that Shakespeare associated not only with the temperance musical glasses, but with the wine glass, would be a consummation that it was absurd to contemplate. The whirligig of time, however, brings about strange revolutions, and we have lived to see all these suppositions brought into actual operation. The advocates for the diffusion of the noblest drama possessed by any nation, by the abolition of the absurd and monopolising patents which for a hundred and fifty years confined the intellectual drama to two theatres situated close together in the centre of an increasing metropolis, the diameter of which has come to be twelve miles, have signally triumphed. Ruin of every kind was predicted by the supporters of the old system; but what has been the result may be seen in the account which the leading journal deigns to give of these new structures. It tells us that—

"A year has not yet elapsed since the conversion of the so-called theatrical saloons into regular theatres, but already they are assuming characteristics that distinguish them from each other, and likewise from the playhouses established from the first in that capacity. Thus the eastern region which comprises Whitechapel, Shoreditch, Hoxton, and a portion of the City-road, has almost become a second theatrical metropolis, which, if the patronage of dramatic entertainments descends from a higher to an humbler class of society, may some day or other rival in importance those purlieus of the Strand that have so long enjoyed a monopoly of histrionic fame. The National Standard is the "legitimate" house of the east district, at which melodrama of the common kind is not altogether avoided, but which derives its character from the frequent employment of stars of the first magnitude. Becoming operatic with Mr. and Mrs. Sims Reeves, farcical with Mr. and Mrs. Barney Williams, poetical with Mr. Phelps and Miss Glyn (who are engaged there now), it reflects the fashionable quarter of London more perfectly than any other eastern establishment, and by means of its contiguity to the terminus of the Eastern Counties Railway, performs for the inhabitants of the southern borders of Essex and Hertfordshire the functions that in the last century were performed by the better class of provincial establishments. At the City of London Theatre, in Norton-folgate, which, though more western in its situation than the Standard, is less advantageously placed with regard to the provinces and semi-rural outskirts, the experiment of engaging "celebrities" has likewise been made, but the star-system has been less assiduously carried out, and a drama of "intense dramatic interest," probably founded on some "tale" from the "journals" is its staple commodity. Further north, in Hoxton High-street, is the Britannia Theatre, a splendid edifice, which is almost equal to Drury-lane in size, and holds a position in the eastern suburb comparable to that of the Victoria at Lambeth. Here melodrama of the strongest kind is the order of the day, though the proprietor occasionally engages a tragic star, and the performances of Mrs. Howard Paul at present vary the more harrowing part of the entertainment. Utterly distinct in its character from the Britannia—though originally in the same legal predicament as a "saloon"—the Grecian Theatre, in the City-road, has about it something of an aristocratically luxurious tone. The dramas are not of the old English sanguinary school, but rather embody the more delicately seasoned horrors of the *Porte Saint Martin*, one of the last novelties, entitled "*Ruthven*," being a clever adaptation by Mr. A. Harris of the *Vampyre* play by M. Alexandre Dumas, with all the effects, especially those of electric light, very skilfully contrived. Ballet, too, which would appear as an exotic at the other suburban theatres, is considered indispensable at the Grecian, and Mrs. Conquest, the wife of the proprietor, a well-known dancer in her youth, keeps in constant training a large number of "pupils" of all sizes, who figure every evening in a separate "*divertissement*," besides enlivening the dramas. Nor are the amusements at the Grecian solely theatrical. A small garden, with a platform in the centre, a regular orchestra, and an illuminated gallery all round, opening upon several refreshment-rooms, make the establishment a sort of *Cremorne*, in which the drama preponderates over the out-of-door recreations. Lastly comes the Pavilion, in the Whitechapel-road, restored from an old property burned a few years ago, and equally available for dramatic and equestrian purposes. Thus, at certain periods, every category of theatrical entertainment may be simultaneously found in the eastern region to which we refer. At all these houses a high state of decorative art is displayed whenever occasion renders the display expedient. In the brilliancy of their Christmas pieces they vie with each other, and it often happens that those votaries of *Harlequin* who make a point of seeking him wherever he is to be found, come to their west-end friends with the report that the best pantomime is to be found in the east."

It would be difficult for the most bigoted stickler for things as they were not so say that these places of entertainment, with their "high state of decorative art," must have done much to improve the tastes and elevate the notions of their frequenters. When compared with the heavy sordidness of mere public-house carousals, or with the rope and dog dancing, to say nothing of the bear and bull baiting of more remote times, they stand out as perfect temples of Apollo. Beer is no bad thing, and England owes much to it; but all beer and no intellect is not a state to be desiderated; yet this is the condition to which the old theatrical law and licensing system would have condemned the people. The groundlings were never to get beyond inexplicable dumb show; but the poor groundlings have shown they were worthy of better things. The numbers that fill these theatres give another proof, if more proof were necessary, of the universality of our great dramatist's genius; and nightly prove the truth of that axiom, which ought to sur-

mount the proscenium of every theatre, that "one touch of nature makes the whole world kin." No one who takes an interest in national welfare can visit these theatres of the people and not sympathise with the genuine emotion displayed, as well as the intelligence and power of observation. It must also be cheering to see that these theatres admit the wife and children to outdoor amusement; and the effect of floods of ideas thus poured on the minds of young and old, and more especially of the growing and expanding intellects, must have great effect—must tend to remove narrow and sordid ideas, and to arouse and stimulate the mind. Whether they are all that could be desired as to the class of drama exhibited and moral sentiment uttered, may occasionally admit of doubt; but still they are exceedingly beneficial in raising the mind from a brutal and sluggish state, and with time will come increasing refinement. As close observers of them, we are bound to say, on the whole, they are very creditable to the good sense and feelings of Englishmen, and, compared with what we have seen of the same kind of entertainments in other countries, we may pronounce them admirable. The sympathy runs in the main with the right personages—though a Jack Sheppard may occasionally bewilder the imaginations of very active-minded youths, but hardly more than the exploits of a Dazzle or a Hawke, or of a Richelieu or a Robert Macaire, seduce the educated youths at our higher and more legitimate theatres. Refinement comes with time and liberty; and it would be difficult to overrate the benefits conferred by the Legislature when it gave a drama to the people.

We have been led into this dissertation by the assent which the Lords of the Treasury have given to the memorial which the lessees of the managers (including those of the Haymarket, Adelphi, and Olympic), presented, praying that licences might be granted to the theatres for the sale of wines, spirits, &c. For three-and-twenty years this licence, although permitted by Act of Parliament (5 & 6 Will. IV. c. 69), has been suspended, so long is it before a thoroughly liberal policy finds free way. It was supposed that if such liquors were sold in a theatre every one would get drunk, though it was difficult to understand why those likely or in the habit of so doing should select a theatre for the purpose, and where, moreover, they would have to pay in the entrance price extra money for the privilege. Reason, however, is very seldom listened to at her first knock, and she must continue rapping at the official door for a long time before she gains admission. It has remained for a Conservative government to do away with this ancient prejudice, and Mr. G. A. Hamilton's letter as Secretary to the Treasury is a proof of its enlightenment. The old argument remains, and has won the day. The more comfortable and agreeable art is made, the more it will become popular. To remain for hours in any one place is a trial of the patience, and certainly there is no cause why a glass of wine should not cheer the spirits in that long sitting at a theatre. If the saloons were also rendered by custom places of withdrawal for ladies, and even a smoking-room permitted for gentlemen, we see no harm, for it is not everybody who wishes to see the entire performance of three or four pieces. To sit five hours in public in the confinement of a box is paying very dearly for an intellectual treat, and in hot weather renders the theatres unbearable to many. The new Adelphi has set an admirable example for the comfort of its visitors in its public seats, and if it can render its refreshment department as comfortable, it will be, as regards the audience portion, the nonpareil of theatres. It is, however, in the suburban theatres, that this new regulation will work most beneficially, and there is no reason that in our vast metropolis there should not be garden theatres, where those who can at the most only get away from London for a fortnight should solace themselves. We refer to the matter merely as a means of extending art and cultivating taste, and thus unobtrusively mingle the useful with the pleasant.

The only change, for there is no novelty this week, is the retirement of Miss Amy Sedgwick from the Haymarket, and the succession of Mr. and Mrs. Charles Mathews, who re-appeared, on Monday, in Mr. Stirling Coyne's comedy of "*Everybody's Friend*."

ART AND ARTISTS.

TALK OF THE STUDIOS.

A NEW PROCESS has been invented for taking photographic portraits upon cloth, by a process that renders them able to resist atmospheric influences, and allows them to be carried loose in the pocket, without glass or any other protection, and without being injured.

The institutions in union with the Society of Arts are requested to take notice that the eighth annual conference between the representatives of the institutions in union and the council will be held on Monday, the 27th inst., at ten o'clock in the morning. C. Wentworth Dilke, Esq., chairman of the council, will preside.

A numerous and influential deputation, comprising several clergymen and gentlemen of established reputation in connection with the Fine Arts, delegated by the National Sunday League, had an interview with the Lord President of the Council, the Marquis of Salisbury, on Tuesday, for the purpose of endeavouring to obtain the opening of the South Kensington Museum on Sunday afternoon.

On Friday, the 3rd inst., the prizes awarded by Government to the pupils of the Yarmouth School of Art were presented to the successful candidates by the Mayor, R. Steward, Esq., in the Town Hall. The secretary stated that fifteen medals had been awarded to the pupils this year, eighty prizes, and forty students had been marked "F." for "fair." In the central school the number of pupils was 150, and in the public schools the number was 850; in all, 1,000 students.

It is stated that the committee of artists, formed a short time since for the purpose of obtaining a duplicate copy of the statue recently erected at Calcutta to the memory of Lord Hardinge, held a meeting a few days since, and have transferred the whole of the business arrangements connected with the object which

they had in view to Mr. Horatio Miller, who acted as honorary secretary to the original statue committee. A new committee, consisting of most influential persons, will be announced in a few days.

The 105th anniversary dinner of the Society of Arts will take place at St. James's Hall, Piccadilly, on Monday, the 27th inst.

The Exhibition of Inventions at the house of the Society of Arts in John-street, Adelphi, will remain open until the 30th inst.

The donations to the Examination Prize Fund of the Society of Arts for 1859 amount to 154*l*.

A collection of easel pictures, by some of the popular painters of the English school, was sold at Messrs. Foster's, in Pall-mall, on Wednesday. Some were the property of a Birmingham amateur, and others were culled from the collections of dealers. There were five small works by Horsley, which sold for 2*g*, 2*g*, 3*g*, 2*g*, and 3*g*; four by Phillip, for 9*g*, 4*g*, 11*g*, and 12*g*; a small cattle piece by S. Cooper, 40*g*; another by J. Linnell, 12*g*; two works by J. B. Pyne, 4*g* and 110*g*. "The Meeting of Friends," a joint work by Herring, sen., and Bright, 200*g*. "Fruit," by Greenland, 7*g*; three "Heads," by C. Baxter, 7*g*, 6*g*, and 70*g*; "St. Sophia," by W. Linton, 100*g*; and many others, including a pair of small works by David Cox (painted in 1853), fetched 47*g*. The sale realised nearly 2,500*l*.

The Society for the Encouragement of the Fine Arts held a *conversazione* on Wednesday evening, at the rooms of the Architectural Association, in Conduit-street. Mr. H. Otley read a paper on the Old Masters, illustrated by engravings from some of the most celebrated works of the great Italian and Flemish painters. After a concert of vocal and instrumental music, which included Gounod's "Meditation" on one of Bach's fugues for violin (Mlle. Hamler), pianoforte (Mr. Gilbert), and harmonium (Dr. Bennett Gilbert), and a variety of *soli*, allotted to Mme. Endersohn, Miss Van Noorden, Miss Summerhayes, Mr. Patey, &c., Mr. Ellis read a paper on the subject of the "Poetry of Art." The rooms were well attended.

Lord Methuen has written to the *Times*, defending the authenticity of his Raffaele at the British Institution, which had been attacked by a writer in that journal:

SIR,—In the article on the British Institution in the *Times* of this morning, a picture of mine, the "Impanuata," by Raffaele, is described as an indifferent school copy. I have certificates in my possession from the directors and professors of the different academies in Italy as to the great value and beauty of this picture. The majority of these gentlemen are of opinion that Raffaele alone executed it, and that it is the picture mentioned by Vasari, the original of that at the Pitti Palace. As I think the writer of your article has (no doubt unintentionally) done my picture an injustice, I hope you will be kind enough to allow these few lines to appear in your next publication, in order that the attention of the public may be drawn to what I believe to be a most valuable work, and from its merits secure an impartial verdict in its favour.—I am, Sir, your obedient servant,

METHUEN.

M. Horace Vernet has just left Paris for Italy. He has received a commission to paint for the Museum at Versailles a picture of the battle of Montebello, and he is going to examine the scene of conflict.

The following letter is sufficiently explanatory of its purpose:

TO THE EDITOR OF THE CRITIC.

SIR,—In your last number you have given a most favourable notice of a water-colour drawing exhibited in the Royal Academy—"Lynmouth, from the Landing-place" (No. 1,181). By mistake, in the first issue of the Royal Academy catalogues, this picture was entered "*Miss C. F. Williams*." I called on the proper authorities when I was in town, and in the second edition of the catalogue the mistake was set right. I enclose the title of the picture, and my address, as it now stands (cut out of my own catalogue), and I should be exceedingly obliged, should you give another notice of the pictures in the Royal Academy, if you would kindly correct the mistake of last week; for I cannot but be anxious to have the full benefit of so flattering a notice.—I am, Sir, yours, &c.,

Southampton, June 8, 1859.

C. F. WILLIAMS.

The *Leeds Mercury* states that a meeting of the subscribers to the fund for raising a statue of the late Mr. Robert Hall, formerly M.P. for Leeds, was held at the Town Hall, under the presidency of J. H. Shaw, Esq., to decide to whom the commission for preparing the statue should be given. Mr. D. Lee, of the firm of Messrs. Lee and Welsh, Woodhouse-lane, was in attendance by request, many of the subscribers having, during the past fortnight, had an opportunity of inspecting a model prepared by him, and which has been on view at Mr. Lee's studio. According to that gentleman's design, which was accepted, a statue in white marble, of colossal size, will be erected, representing the late Member for Leeds as Recorder of Doncaster, in the robes in which he appeared in his official capacity before her Majesty. At the base of the statue will be strewn several volumes, one of which will be inscribed with the word "Reformatories," as suggestive of the exertions which Mr. Hall made, and the interest he exhibited in the Reformatory movement. It was further determined by the subscribers that the statue, when completed, should be presented to the Town Hall Committee, to be placed in the Victoria Hall.

We have received the prospectus of an association, called the "British Sculpture Working Association (Limited)," formed for the accomplishment of the following objects: "1. To produce, by means of improved appliances, works of the highest character and execution, at prices within the means of the less opulent; and propagate, among the general public, a better taste and appreciation of the sculptor's art. 2. To foster native talent by providing continuous employment for British artists, in every branch of the profession. 3. To make provision for sculptors labouring under temporary embarrassment, or permanently disabled by infirmity. Lastly, To establish an institute to represent the skill, and support the reputation of the sculptors of Great Britain and Ireland." In plain terms, the object of this is to produce, by machinery, copies of sculpture in stone and other materials, more durable in substance than plaster, and yet cheap in price. We shall shortly give some account of the means used to this end, and our opinion as to the aims and prospects of the association.

The sale of the goods, chattels, and works of art belonging to the late Ellis Esq., of Bath, began at Messrs. Christie and Manson's on Wednesday, and some of the articles offered for competition fetched very high prices. Among the old Sèvres were the following lots: a fine old Sèvres cup and saucer, blue and white, with a medallion head, with medallion heads in grisaille, 5*l*. 5*s*.; a fluted green, white, and gold cup and saucer, 5*l*. 15*s*.; a crimson cup and saucer, painted with fruit and flowers, 7*l*.; a pair of scalloped saucers, 40*l*. 19*s*.; an ecuelle, with cover and stand, gros bleu, 24*l*. 3*s*.; a pair of large saucers, turquoise painted, 6*l*. 15*s*.; an ecuelle, cover and stand, gros bleu and gold, 9*l*. 19*s*. 6*d*.; an ecuelle, cover and stand, gros bleu and gold, with ornaments, 5*l*.; a white cup and saucer, richly gilt, with the Graces, 26*l*. 5*s*.; a splendid Sèvres vase, gros bleu ground, pencilled with gold, small medallions of flowers on each side, suspended from festoons of roses, encrusted in high relief and richly gilt, the neck formed of white flutings with sprays of gilt foliage, 17 inches high, 600*l*.; a magnificent vase of the finest old Chelsea, with open wreath neck and cover, and screw handles, painted on both sides with large subjects of Chinese figures in colours on real gold ground, 21 inches high, 309*l*. 15*s*.; a Dresden dessert service in burnished and mat gold, metal plates, 7*l*. 15*s*.; a fine oriental vase and cover, 30*l*. 9*s*. A pair of oriental vases and covers, 52*l*. 10*s*.; a pair of old Japan vases and covers, 36*l*. 15*s*. Some beautiful ornamental furniture fetched very high prices; a marqueterie cabinet, 70*l*. 7*s*.; a clock by Le Paute de Belle

Fontaine, with barometer to correspond, 52*l*. 10*s*.; a pair of girandoles for three lights each, 36*l*. 15*s*. The pictures went at low prices; only a "Peasant Girl," by Sir M. A. Shee, fetching 30*l*. 10*s*. Among the prints, "The Hours," after Raffaele, by Michael Angelo Maestro, fetched 28*l*. 10*s*. The sale was not finished when we went to press.

On Saturday, Messrs. Christie and Manson sold a miscellaneous collection of pictures—miscellaneous enough both as to names and authenticity. There may be some who believe that Rubens is to be picked up in a London sale-room for 5*l*. (see lot 24), Carlo Dolce for 9*l*. 15*s*. (lot 49), and Titian for 15*l*. 4*s*. 6*d*. (lot 89). We do not. Not a picture in the whole lot went for more than 50*l*. On Monday the same auctioneers sold a large collection of porcelain and decorative furniture. The most notable lots were a pair of vases of the sixteenth century, 20*l*. 10*s*.; a set of four figures in Dresden, 13*l*.; a Sèvres ewer and dish, gros bleu, with birds and borders in gold, 31*l*. 10*s*.; a plateau, scurrier, cover, cups, and saucer, in gros bleu, 25*l*. 14*s*.; a pair of oriental ice-pails, 21*l*.; a circular table of Roman mosaic, 190*l*. The sale was continued on Tuesday, when a Capo di Monti casket fetched 23*l*. 10*s*., and a similar one, with clerical subjects, 20*l*.; a pair of Sèvres vases, jewelled, 23*l*. 10*s*.; and a Wedgwood vase, with handles and cover, surmounted by Pegasus, 15 inches high, 23*l*. 1*s*.; a set of four bronzes emblematic of the Seasons, 38*l*.; a copy of Canova's Hebe, in marble, the size of the original, 71*l*.; and a malachite tazza, 27 inches diameter and 25 inches high, 90*l*.

Messrs. Christie and Manson bring to the hammer to-day (Saturday) a fine collection of modern pictures, belonging to the estate of the late W. J. Broderip, Esq. The catalogue specifies 136 lots, and among the more notable names may be mentioned Sir Joshua Reynolds, Gainsborough, J. Ward, R.A., E. M. Ward, R.A., Etty, De Louthborough, Miss Mutrie, Pickersill, Lance, Woolmer, Lee, R.A., Frost, R.A., Holland, A. Solomon, Armfield, Linnell, Danby, A.R.A., S. Cooper, F. Goodall, A.R.A., Herring, Horsley, Sant, Holman Hunt, Ostade, and T. Earl.

The same auctioneers will also sell on Monday, an unusually fine miscellaneous collection of English pictures and drawings from different private collections. The sale contains not less than eight fine examples of Sir Joshua Reynolds, including the portraits of Miss Ridge, Miss Gwatkin, Mrs. Quarrington (as St. Agnes), the Braddyl family, and Dr. Watson, Bishop of Llandaff; a fine picture by Millais, "The Woodman's Daughter," exhibited in the Royal Academy Exhibition for 1851, when he could paint; with specimens of Sir D. Wilkie, Constable, J. Danby, E. M. Turner, Creswick, Sir T. Lawrence, F. Goodall, J. Linnell, T. C. Cooper, Leslie, D. Roberts, &c. The catalogue of the collection specifies 239 lots.

With reference to the Exhibition of 1861, contemplated by certain members of the Society of Arts and others, the following resolutions have been passed by the council of that society:

Resolved,—That with reference to the present and prospective condition of the Continent, the council is of opinion that the International Exhibition proposed to be held in 1861 should be postponed to a more favourable opportunity.

That this resolution be communicated to his Royal Highness the President of the Society, and to her Majesty's Commissioners for the Great Exhibition of 1861.

That the chairman be requested to prepare a report of the proceedings which have been taken by the council to insure the success of the intended International Exhibition of 1861, together with an explanation of the grounds on which the council has come to the conclusion that the Exhibition should be postponed to a more favourable opportunity.

That the chairman's statement form part of the annual report to be laid before the annual general meeting on the 29th of June next.

That the foregoing resolutions be communicated to the guarantors.

The following letter has been addressed to the guarantors:

Society of Arts, Manufactures, and Commerce, Adelphi, London, W.C., May 31, 1859.

SIR,—I am directed to forward to you, as one of the guarantors, a copy of the resolutions (see above) which have been passed by the council in reference to the proposed Exhibition of 1861, and to inform you that the sums already given to the council, as intended to be guaranteed, have been such as to leave no doubt of the list being fully completed to the amount required. The council, however, looking at the state of Italy and the threatening condition of other countries, have determined to postpone action for the present in reference to an International Exhibition. The council, considering the large amount of support which they have received from intending exhibitors and others, will again take measures for holding the Exhibition as soon as the state of foreign affairs will admit of its being international, and they hope you will allow your name to be retained in the list of those who are willing to give the guarantee when the more favourable opportunity alluded to in the first resolution may have arrived.—I am, Sir, yours, &c.

P. LE NEVE FOSTER, Secretary.

Baron Marochetti has addressed a letter to the public prints, defending his position with regard to the Duke of Wellington monument:

SIR,—Will you have the goodness to allow me a little of your valuable space for a few words of explanation on the statue at present exhibited in Apsley House garden, as they seem to be called for by some articles and letters in the public papers? This statue is a part of my design for the monument to the late Duke of Wellington when it was to be placed against one of the pillars supporting the cupola of St. Paul's. It was my intention to represent Victory sitting on the steps of the door of the tomb, bidding adieu to her favourite son, and taking back the sword which she had lent him,—this is the statue now exhibited, and, though prepared for a peculiar site, a change of position in the figure will adapt it to any other. Had St. Paul's been opened to any artists except those selected by Lord John Manners I should have exhibited a full-sized model there, and I have accepted with gratitude the Duke of Wellington's kind permission to place this statue in his garden, in order to give publicity to a work which I should be sorry to destroy or to bury in a corner without trying to gain some credit by it, and endeavouring to show that my pretensions to the honour of executing in England a great national monument were not founded on absurd vanity, and were not disappointed in consequence of any want of exertion on my part. I have been a candidate for the monument to the Duke of Wellington from the day it was decided that such a monument should be erected. I did not take part in the competition proposed by Sir William Molesworth, which was to have been confined to Messrs. Gibson, Foley, Baily, and myself, or in the general one opened by Sir B. Hall, mainly because in both cases the model was to be small. From such models the effect of the real monument cannot be fairly anticipated. The are good for recollection, not far suggestion; the use of them is mischievous to the pursuit of sculpture as a profession. Only a model of the full size will enable the Government and the public to judge what the monument will be when completed, and thus to understand what they are invited to accept or to refuse. A further objection to Sir B. Hall's competition was that the site was to be under one of the arches of the nave. I thought it a bad choice, as it would have suggested either that the monument was placed there temporarily, or that the church was unfinished as long as every other arch was unprovided with a monument of the same importance. My refusal is, I think, justified by the results. The design pronounced to be the best by the judges is not to be executed, or that the monument is not to be placed under one of the arches. I do not complain that Lord John Manners neither visited my design nor even sent for my plans. As he has selected other artists, it is better for me that my design has not been seen, and consequently has not been rejected.—I have the honour to be, Sir, your obedient servant, MAROCHETTI.

The *Glasgow Journal* states that workmen have been busy during the week in the erection of a pedestal upon which is to be placed the bronze statue of the late Sir Robert Peel, subscribed for some years ago by a number of Glasgow gentlemen. The site of the monument is the north-west corner of George-square. The statue, which has been cast in bronze from a model by Mr. John Mossman, is nine feet in height, and represents the deceased statesman in the position of addressing the House of Commons, with a scroll of paper in his hand. The pedestal will be twelve feet high, of finely dressed granite.

MUSIC AND MUSICIANS.

PUBLIC ATTENTION of late has been strongly directed towards Mozart's transcendentally great lyric work, in consequence of Sig. Alary's interpolations and notal changes, done, it is true, to meet certain exigencies, but to the manifest detriment of the composer's text. There is no gainsaying the fact that "Don Giovanni," the greatest and most complete opera ever composed, is also the most difficult to be placed satisfactorily on the stage, as the characters are numerous, and all of the highest importance to the general effect. But the most engrossing personage is that of the hero, which, besides demanding a combination of vocal and histrionic ability granted to few, exacts, more than any other part in Italian opera, a special physique and deportment, for the absence of which genius itself can hardly atone. Various, indeed, have been the impersonations of the Spanish libertine, whilst the failures have been almost always in the same ratio. Yet, while we search in vain for a second Tamburini, modern curiosity pants with a desire to see the opera in the best available form, and the attempt to gratify it gives to the financial pulse a firmer and a more healthy beat. How to shape existing means to the desired end has been the difficulty in which the executive at Covent Garden has for many seasons been placed. The Vandalisms perpetrated by Sig. Alary in his "adaptations" to suit the vocal registers of Mario and Ronconi, as *Don Giovanni* and *Leporello*, have raised "an outcry wild," even among the more plastic community of musicians, while the sterner critical brotherhood condemn, in terms of virtuous indignation and with burning eloquence, the slightest touchings of Mozart's rich and glowing score. On Thursday, the 2nd inst., "Don Giovanni" was reproduced for the first time this season, with Grisi as *Donna Anna*, Mile. Marai as *Donna Elvira*, and Mme. Penco as *Zerlina*. In the execution of the songs assigned to the last-named lady nothing could be more deliciously rich and artistic; while the well-known duet with the reckless hero, "La ci darem," was given with a delicacy and feeling that brought down a universal acknowledgment of approbation. Dramatically considered, her interpretation of the peasant girl is entitled to eulogy for its natural and unconstrained liveliness, its frank and unaffected gaiety. Of Grisi in *Donna Anna* it is only necessary to say that she was great as ever, and that Mario gave as correct a reading of his arduous character as it is possible to imagine. Rarely has the roguish, cowardly, comic Spanish varlet been delineated with such immense effect as by Ronconi on this occasion, who was prodigiously humorous and overflowing with fun. Tamburini made his *retrée* as *Don Ottavio*, and met with the reception usually accorded to established favourites. The minuet in the ball-room scene was danced by Mile. Zina and M. Desplaces, and the characteristic choruses were given with great dramatic effect, both in voice and action. On Saturday, "Norma" served to fill the house to an overflow. This opera, replete with beautiful and striking melodies, has always taken a deep hold on the public, especially when it has had Grisi for its heroine. The part of *Norma* requires the loftiest powers for its due embodiment; and the actress must not only possess the grand elements of the tragedian, but all the vocal attributes must abound. Various and conflicting phases make up the mental and physical requirements of the Druid priestess, and no artist of recent times has so completely vanquished the besetting difficulties of Bellini's favourite work as Grisi. But the pre-eminent greatness of Grisi in this opera, vocally considered, is rapidly waning, some of the once-beautifully sympathetic notes of her organ are well nigh extinguished, and the cavatina, "Casta Diva," a concentration of chastened loveliness, is now sung with more effort than formerly, and with much less success. In other respects, Grisi is still unapproachable. The indignant scorn with which she upbraids *Pollio* is as truthful as it is impressive, while the attitude of grief with which she kneels to *Oroveso*, and the pose during the war chorus, which combines the inspirations of the priestess with the exultation of the vengeful woman, can scarcely be exceeded in the sculptor's art. Tamburini gave due prominence to the rôle of *Pollio*; his personation of the peltroon Roman is as boldly marked as his vocalism is peculiar. The air in the first act, "Me protegger," and the duets with *Adalgisa* and *Norma* were admirable displays of art, at once intelligent, discriminative, and glowing with appropriate colour. Zelger looked the patriarch, and his deep, sonorous voice told powerfully in the part of *Oroveso*. Monday, an extra night, brought "Les Huguenots" forward for the third time this season. The cast being, in all respects similarly to that previously noticed, further remark is totally unnecessary. On the three occasions here referred to, the house was crowded to overflowing.

The changes of entertainment almost every evening at Drury Lane serve to keep the popularity of the various artists so much before the public eye that good houses reward the manager nightly. But, from the frequent recurrence of the same opera, good though it be, and great as the chiefs concerned in it are admitted to be, the vocation of the critic is confined to mere generalities. "Lucrezia Borgia," "Don Giovanni," according to the text of Mozart, "Il Barbiere," and "Il Trovatore," have proved to be successful beyond the most sanguine expectations.

At Miss Arabella Goddard's second soirée at St. James's Hall, on the 3rd inst., Beethoven's quartet in F minor (No. 11), for two violins, viola, and violoncello, with Wolf's grand sonata in F, "Ne plus ultra," and the answer to it in A flat by Dussek, "Plus ultra," with other choice compositions, attracted a large, fashionable, and critical auditory. Herr Joachim, M. Deichmann, M. Schreurs, and Sig. Piatti assisted the *beneficiare*. We need not say how effectively.

The floral promenade and the play of the great fountains on Saturday at the Crystal Palace offered stronger inducements to the inhabitants of this huge city than the musical entertainments under the glassy dome. With the thermometer at a sweltering heat, few persons cared to sit in the south transept to hear the "Occasional," played on the great organ by Mr. Coward, or the "March Hongroise," in the concert-room, under the direction of Herr Manns. Here and there a visitor evinced symptoms of anxiousness just to catch a strain out of the selection from Meyerbeer's new opera, "Le Pardon de Ploërmel," but empty chairs were abundant, and the company scant, long before the last chord in the grand aria "Ombre légère," was struck. Out of doors the band of the Royal Artillery amused the peripatetic listeners with music more especially dedicated to Terpsichore. A fantasia by Bessant, an aptly termed "Water-sprite Waltz," a "Mazurka des Traineaux," and a wedding march added materially to the exhilarating pastimes and amusements "about the cedar trees."

Another meeting of the Vocal Association took place at St. James's Hall, on the 8th inst., and was quite as interesting as any of the preceding undress concerts. Mendelssohn's "Christus," through the medium of this association, is likely to become as familiar as other works by the same illustrious composer. Miss Clara Fraser, who was set down in the programme for a song undignified with a name, is a very talented, natural, and pleasing singer of Scotch music—a school that has but too few efficient representatives. A prelude and rondo in E flat attributed respectively to Bach and Weber, and essayed on this occasion by Miss Green, brought both compositions and the executant into favour. Mile. Humler, the violinist, has been favourably noticed by us in Allard's solo before. The principal vocalisms in which the choir was engaged were a part-song of Mendelssohn's "In the forest," a vocal quartet "The happiest

land," composed expressly by Westrop, and an arrangement of the popular melody "Home, sweet home," by their talented and unwearied conductor, Mr. Benedict. Notwithstanding the oppressive weather the hall was crowded by a delighted auditory.

On Monday the fifth and last of the new Philharmonic Concerts was, as far as the attendance is concerned, the crowning concert of the series. Every inch of room at St. James's Hall was valuable, every waft of fresh air a desideratum, and every seat a prize. The programme, although rich in gems of musical lore, was faulty from its length—extremely so. To set it out comfortably, under the excessive atmospheric pressure, required a nerve and a constitution much stronger than a very large number of the delicately framed visitors seemed to possess. In part first were three striking features—a concerto in E flat for pianoforte and orchestra, by Dussek; a concerto for violin and orchestra by Spohr; and the symphony "Eroica" by Beethoven. In the first of these Miss Arabella Goddard was the exponent. We hail the return of such music as the E flat concerto, and coincide thoroughly with the author of the programmatic notes, that the pianoforte works of Dussek deserve a place in the concert-room now as much as they did in the last generation. Whatever some of our modern pianoforte-players may imagine, he avers that it is infinitely more difficult to execute one of the grand sonatas of Dussek with the required energy, taste, and correctness, than many of the elaborate pieces of Thalberg and Döhler; while, on the other hand, to those who prefer beautiful and imaginative music to confused heaps of scales and arpeggios, which, with all their brilliant seeming, bestow an air of motley colouring upon some attenuated melody, it is infinitely more delightful and profitable to hear Herr Joachim, in Spohr's dramatic concerto, No. 8, exhibited the wonderful mastery that he has attained in his art. The violin in his hands has a special quality of tone, while the soul that is thrown into the subject he undertakes to delineate, invests his playing with a charm which few of the great ones can lay claim to. The "Eroica" symphony was not played so perfectly as any one might have expected at a Philharmonic concert. This was in some measure attributable to a band not thoroughly composed of first-class instrumentalists. Mme. Lemmens Sherrington executed her task admirably; but for its length the audience would fain have heard Pacini's beautiful aria "Lungi dal caro ben" a second time. The less said about the choral force the better, i.e. if a correct judgment can be formed of them by "War's Alarms."

A musical entertainment, somewhat novel in character and feature, was given in one of the spacious school-rooms at the Foundling Hospital on Wednesday evening, under the conductorship of Mr. Willing, organist of the institution. The orchestra was occupied by a highly respectable body of chorallists, members, we presume, of, or rather, "The Handel Choral Society" itself. From the oddly compounded programme submitted to public scrutiny the uninitiated in the mysticisms of concert-giving must have been sorely puzzled to discover the analogy subsisting between a cantata by Van Bree, an aria by Mercadante, a part-song by Müller, or the music set to Racine's lyrics, and the really great choral masterpieces of George Frederick Handel. A foot-note on the counter-leaf of the programme very kindly furnished a solution to the seeming paradox. It appears that the society has been established for the practice of choral compositions generally, the special title "Handel" being adopted simply in recognition of the intimate association of Handel with the Foundling Hospital, and of the benefits conferred upon that institution by the performance of his compositions under his personal direction. We are inclined to think that the "mighty master" is but indifferently treated when his name is put forward merely to give stamina and colour to bodies in themselves too fragile and unimportant to stand alone. Of the music referred to and the merits of its performance we need say but little. To Miss Wells, Miss Cox, and Miss Leffer the solo parts were chiefly assigned, and the poem of Racine was recited by Mr. Douglas Thompson, Professor of Elocution at the Royal Academy of Music. The rooms were crowded to the doors.

CONCERTS DURING THE ENSUING WEEK.

MON.....Mr. Benedict's First Morning Concert. St. James's Hall. 3.
English Glee and Madrigal Union. Fourth Concert. Willis's Rooms. 3.
Miss Dolby's Second Concert. St. James's Hall. 8.
Philharmonic Society. Fourth Concert. Hanover-square Rooms. 8.
TUES.....The Polyhymnian Choir. Third Concert. Hanover-square Rooms. 8.
WED.....Mr. Baile's Morning Concert. St. James's Hall. 8.
Crystal Palace Opera Concert. Afternoon.
English Glee and Madrigal Union. Willis's Rooms. 8.
THURS.....Mr. Adolph Golmick's Matinée Musicale. 10, Westbourne-villas, Harrow-road. 3.
FRI.....Miss Arabella Goddard's Matinée Musicale. St. James's Hall. 3.
Mr. Charles Halle's Pianoforte Recital. 8, Mansfield-street, Cavendish-square. 3.

UNIFORM MUSICAL PITCH.

[For this Report we are indebted to the courtesy of Mr. Le Neve Foster, the Secretary of the Society of Arts, who has kindly furnished us with the notes taken for publication in the *Journal of the Society of Arts*.]

THE COUNCIL OF THE SOCIETY OF ARTS having had brought under its consideration the question of the alteration of the musical pitch by the French Government, and how far such alteration was likely to affect musical performances in England, the Chairman of Council consulted some of the leading musical authorities, and it appearing to be the nearly general wish that a discussion on the subject should take place, the Council issued invitations, to which the following responded by attending at the Society's House last Friday, the 3rd inst.: Dr. Arnott, F.R.S., Mr. Jules Benedict, Mr. H. Blagrove, Mr. Bowley, Messrs. Broadwood and Sons, M. Bruzard (Messrs. Erard's), Earl Cawdor, F.R.S., Rev. W. Cazalet, Mr. H. F. Chorley, Rev. T. A. Cock, Messrs. Collard and Collard, Mr. George Cooper, Rev. J. E. Cox, Rev. G. T. Driffield, Mr. H. Sutherland Edwards, Mr. John Ella, Lord Gerald Fitzgerald, Mr. Godfrey, Mr. and Mme. Otto Goldschmidt, Messrs. Gray and Davison, Mr. Henry Griesbach, Messrs. W. Hill and Son, Mr. Hogarth, Mr. Edward Hopkins, Mr. Edward Holmes, Mr. John Hullah, Mr. John Köhler, Professor H. Lunn, Messrs. Metzler and Co., Mr. J. Muir, Mr. A. Nicholson, Mr. William Poole, Mr. Lindsay Sloper, Sir George Smart, Mr. J. R. Tatton, the Earl of Westmoreland, Messrs. Wornum and Sons.

The following Members of Council were present: Mr. Harry Chester, Mr. C. Wentworth Dilke, Mr. J. G. Frith, Mr. Joseph Glynn, F.R.S., Mr. W. Hawes, Mr. F. R. Sandford, Mr. Thomas Sopwith, F.R.S., Mr. T. Twining, jun.

The meeting took place at four o'clock, the Rev. Dr. Whewell, F.R.S., Master of Trinity College, Cambridge, in the chair.

The CHAIRMAN said that he could hardly be said to be in any way connected with musical literature, though the author of a well-known work, called "Smith's Harmonics," in which there were some curious calculations upon this subject, had formerly occupied the post which he (the Chairman) then held as Master of Trinity College. He believed that he was the first person who determined the pitch by ascertaining the number of vibrations in a second which gave particular notes. This was done in the pipes of the organ at Trinity, and might be said to be the fundamental determination of the pitch in England, so far as mathematical definition was concerned. The subject has recently been more prominently brought before the musical world, in the report issued by the commission appointed by the French Government to investigate this question,

with the view to the establishment of a uniform pitch to be adopted in that country. In that report an historical view of the question had been taken, and the number of vibrations of various notes at different periods during the last century and a half had been stated. The question with the commission was from which of those various numbers the selection was to be made. The first question to be determined was, whether it was desirable that a uniform musical pitch should prevail; and, secondly, whether it was possible to establish such a uniform pitch in this country. The establishment of a uniform pitch was to be enforced by stringent legal means in France, a course which could not be imitated in this country. They had to consider what means short of these could be used here, and whether any influence beyond a general understanding amongst those engaged in music could be brought to bear. These were points upon which those present were well qualified to give opinions, which, he was sure, would be listened to with interest and deference.

Letters were then read from gentlemen who were unable to attend, most of whom were in favour of establishing a uniform diapason.

Professor JOHN DONALDSON (in his letter) suggested what he considers to be a very simple standard of pitch: "Let a column of air, say an organ pipe of 32 feet long, be put into vibration or undulation, it will be found to give thirty-two vibrations or undulations at each oscillation of the pendulum. The length in the latitude of London being 39.1393 inches, allowance could easily be made for the slight variation of length in the lower or higher latitudes. If 32 feet in length = 32 vibrations, then as the vibrations are inversely as the lengths: a 16-foot pipe = 64 — 8 ft. = 128 — the pitch of the lowest string of a violoncello; computing the vibrations or undulations as course and recourse, the pitch adopted in Paris by Richea in his treatise on harmony."

Mr. ALFRED MELLON was of opinion that "there is no doubt that the musical pitch has been much elevated during the last quarter of a century, and that some disadvantages result therefrom; but it may be questioned whether greater disadvantages would not now be caused by a resumption of the former pitch, or any depression of it. Many of the wind instruments now in use would be injured, and the artists put to the expense of new ones. The principal organs in Birmingham, Liverpool, Bradford, and other large towns, would have to be altered at great expense. All purely orchestral performances would also lose much of their brilliancy in the lowering of the stringed instruments. Many other disadvantages occur to me, and will doubtless be brought to your notice. On the other hand, I am not aware [writes Mr. Mellon] that the proposed alteration would benefit any persons except the singers and the wind instrument makers. But considering that music is the universal language of Europe, it is desirable to establish a uniform pitch between England and the Continent, and I would therefore recommend that the pitch now in use at the Royal Italian Opera, Covent-garden, under the direction of M. Costa, Esq., should be established as the definite limit to prevent further elevation. But it must be borne in mind that even this pitch cannot be maintained as an absolute rule throughout an entire evening's performance; the warmth of the temperature and the breath of the performers would have the effect of sharpening the wind instruments, and necessarily drawing the rest of the orchestra with them."—[It is much to be regretted that this sound and practical musician was not able to be present to enforce his views at greater length.]

The Rev. J. Cox proposed, and Sir GEORGE SMART seconded, a resolution, That it is desirable that one uniform musical pitch should prevail.

Dr. WYLD was not for lowering the pitch, because their ears were accustomed to the present high pitch.

Mr. HULLAH thought a uniform pitch was highly desirable. Of course a uniform pitch aspiring to universal adoption must be regulated eventually by what was convenient to the human voice. But there was a question whether there was any particular number of vibrations per second which was more convenient than another for simplifying musical calculations. He had found the number of 512 vibrations per second for the C, gave the simplest series of numbers representing the other notes, and was very favourable for musical calculations; at the time of which he was speaking, this pitch was a little above some of those then in use, and a little below others, so far as a correct comparison could be made, for that was a difficult matter. He had then with him a pocket full of tuning-forks which he had collected, and no two of them were alike, except those which had been made to his order by a scientific process. He put himself in communication with Mr. Tomlinson and a gentleman who had given a great deal of attention to the subject. Mr. Tomlinson, on being supplied with one of Cagniard de la Tour's instruments for measuring vibrations, the Sirene, satisfied himself that he could regulate this instrument, which every one knew was very difficult to keep at the same pitch, so as to ascertain what was 512 vibrations per second; and he made certain tuning-forks, of which he (Mr. Hullah) had seen and tried hundreds, and he had never found the slightest discrepancy in them, except on that morning, for the first time in his life. He tried two of those forks with the greatest care again and again that morning. He placed one of them upon a hot plate, and allowed it to remain until it became heated, when he found that the pitch was considerably lowered. That was nothing new; but the extraordinary part of the matter was, that the fork had never since recovered its former pitch, and there was still some little discrepancy between it and the fork which had not been heated. He thought a uniform pitch was so highly to be desired that whatever the pitch might be—whether the highest ever conceived or the lowest, he would vote for it for the sake of uniformity—though he certainly should prefer, and do his best to bring about the adoption of a pitch considerably lower than that at present in use.

Mr. NICHOLSON was in favour of a uniform pitch. If he were to make a suggestion with regard to the advisability of altering the pitch, he should be in favour of a pitch not too low—something near to that of the Exeter-hall organ, and not quite so low as Mr. Hullah's fork; but certainly between the Philharmonic and opera pitch.

Mr. BENEDICT thought that the pitch must be regulated by the human voice. He hoped the decision would be in favour of lowering the pitch, and not raising it.

Mr. ELLA suggested a committee to investigate the advisability of adopting the pitch already established in France.

The CHAIRMAN gathered from the discussion, as far as it had gone, that the sense of the meeting was, that a uniformity of pitch was desirable, and he thought they need not occupy further time upon that point.

Mr. Cox's resolution was unanimously passed.

The CHAIRMAN said the question which followed upon the preceding one was, what the musical pitch should be? He had never found any good to result from the formation of committees before they knew distinctly what they had to determine.

Mr. OTTO GOLDSCHMIDT was in favour of adopting the pitch decided upon by the French commission. It was highly probable that the French pitch as now established would be introduced into all Germany. That, perhaps, was of no consequence to England; still it tended to prove that it would ultimately become more or less the universal pitch. There ought to be universality in this matter.

Mme. GOLDSCHMIDT was of opinion that if the present pitch were adhered to all the voices would be more or less spoiled, and that was one of the reasons why we had so few really good singers. For her own part there was a considerable amount of music that she could not think of singing at the present pitch; and music which she sang with the greatest ease about twelve years ago, when the pitch was lower, she would not now attempt. If the raising of the pitch went on as it had hitherto done, the human voice would lose its beauty and strength; and she did not consider it was proper to tax the voice to that extent. In her opinion the standard of the pitch ought to be regulated by the human voice.

Mr. GOLDSCHMIDT did not suggest that they should adopt the French pitch merely because it was French, but chiefly because it was the pitch of the Philharmonic Society and of Broadwood thirty years ago. As it was adopted by France, why should we not also adopt it, especially as it was the good old pitch of olden times?

Mr. HENRY BLAGROVE was decidedly in favour of lowering the pitch.

Sir GEORGE SMART said Mr. Goldschmidt had alluded to the pitch thirty years ago. He (Sir George Smart) was much concerned in the adoption of that pitch. Three of the greatest musicians of the time, viz., Mrs. Billington, Mr. Braham, and Mr. Griesbach, assembled at his house, and they determined upon a pitch, the lady acting on the part of the female vocalists, Mr. Braham on that of the male voices, and Mr. Griesbach for the instruments. When those individuals had determined the pitch, he requested Mr. Broadwood to make a fork to that pitch. With regard to the French pitch, he did not say that it was exactly what it ought to be, but he thought it was very near what he imagined a committee would decide upon.

Mr. HULLAH would be glad to hear from Mr. Walker what would be about the expense, in round numbers, of lowering the pitch of an organ worth 2,000*l.* a quarter of a tone.

Mr. WALKER, at a rough guess, should say perhaps 50*l.*

Mr. HULLAH could assure the meeting that he was not bigoted to any pitch, but would vote for any upon which they could all agree. The difference between the pitch which had been designated his and the French, was 10 vibrations per second. The French pitch was 522 vibrations per second; his was 512. He thought if it were an open question to decide between the two pitches, they were so near that it would be wise to decide in favour of the lower pitch. He would put on record a remarkable expression which was used some time since by Sir George Smart, in reference to this subject. He said: "It is not the Philosopher who has settled the pitch; God Almighty has settled the pitch in making the human voice."

Dr. ARNOTT suggested that as inconvenience had been experienced from the rise of the pitch of the organ in the course of an evening's performance, an apparatus might be connected with the bellows of the organ communicating with the outer air, and so keeping up a blast of cold air through the pipes, thus preventing their expansion by heat.

Mr. WALKER remarked that the cold air must be blown upon the exterior of the pipes as well as upon the interior. Moreover the front pipes of an organ were generally more affected by the heat than the interior pipes.

The CHAIRMAN said, that with regard to Mr. Hullah's remarks, he would say that every mathematician, at first sight, might have a strong bias in favour of what Mr. Hullah called his standard of 512. Chladni had founded his system upon that number, and no mathematician who expressed the relation of musical notes in numbers could fail to be struck with the advantage for such purposes of that scale, which gave to the middle C 512 vibrations per second. That did not give A a whole number, but it gave a great amount of whole numbers, and in many ways was convenient. On the other hand, the numerical advantages of the standard were not important. Where the note was determined, they knew that it was by the number of vibrations, whether counted in fractions or decimals, and by that means they could recover the note at any time. Therefore, he thought the conveniences and inconveniences were of another kind, and must be considered by practical musicians. The difficulty urged by one speaker that a change of pitch would involve the destruction of a great body of existing instruments, was one which must not be overlooked, though some of them no doubt might be modified. The alterations of organs to the new pitch would also be a matter of considerable expense. These were difficulties of far more importance than any want of symmetry in numerical calculations. Still, if the French system were adopted over a great part of Europe, so far as there were any perceptible difference between that and 512, musicians would gain more by adopting it than the mathematicians would lose.

The resolution was then read, and carried unanimously.

That a sub-committee be formed to consider and report what pitch should be adopted.

The following resolution was then proposed and seconded:

That the following gentlemen be requested to serve on the before-mentioned committee, and that the council of the Society of Arts have power to add or to alter such committee, as may appear to them expedient:

Dr. ARNOTT, F.R.S.	Mr. CHARLES HORSLEY.
Mr. JULES BENEDICT.	Mr. JOHN HULLAH.
Professor STERNDAL BENNETT.	Mr. H. LESLIE.
Mr. H. BLAGROVE.	Professor LUXN.
Mr. BOWLEY.	Mr. ALFRED MELLON.
Mr. W. BROADWOOD.	Professor DE MORGAN, F.R.S.
M. BRUZAUD (Messrs. ERAUD).	Mr. A. NICHOLSON.
Mr. COLLARD.	The Rev. Sir F. GORE OUSELEY, Bart.
Mr. COSTA.	Rev. Dr. ROWDEN.
Rev. B. MORGAN COWIE.	Mr. W. POLE.
Professor DONALDSON (Edinburgh).	Mr. CIPRIANI POTTER.
Rev. G. T. DRAFFIELD.	Sir GEORGE SMART.
Dr. ELVEY.	Mr. J. TURLE.
Mr. GODFREY.	Mr. TUTTON.
Mr. OTTO GOLDSCHMIDT.	Mr. WADDELL.
Professor GOODEVE.	Mr. WALKER.
Mr. F. DAVISON.	The Earl of WESTMORELAND.
Mr. HENRY GRIESBACH.	Professor WHEATSTONE, F.R.S.
Mr. J. GOSS.	The Rev. Dr. WHEWELL, F.R.S.
Mr. HALLÉ.	Professor WILLIS, F.R.S.
Mr. HARPER.	Mr. HENRY WILLIS.
Mr. W. HILL.	Dr. WYLD.
Mr. EDWARD HOPKINS.	

MEMBERS OF COUNCIL.

Mr. C. WENTWORTH DILKE (Chairman).	Mr. F. R. SANDFORD.
Mr. HARRY CHESTER.	Mr. THOS. SOWTH, F.R.S.
Mr. W. HAWES.	Mr. T. TWING, JUN.

Mr. C. WENTWORTH DILKE proposed a vote of thanks to Dr. Whewell for his kindness in presiding over the meeting, and for the ability with which he had discharged the duties of chairman, which, having been seconded by Mr. Harry Chester, was carried by acclamation, and the proceedings terminated.

MUSICAL AND DRAMATIC GOSSIP.

THE READER will perceive from an advertisement that the notion of doing honour to Mr. Charles Kean by a testimonial has not been abandoned, the escape of Mr. E. T. Smith notwithstanding.

A report of the private meeting held at the house of the Society of Arts on Friday last, upon the subject of the Musical Pitch, will be found elsewhere.

An amateur performance in aid of the funds of the Royal Dramatic College took place at the St. James's Theatre, on Thursday evening. Mr. Morton's favourite comic drama of "Our Wife, or the Rose of Amiens," Mr. Planche's drama of "Not a Bad Judge," and Wooler's farce of "Founded on Facts," made up the bill of fare.

The summer flower show—the second for the year—was held at the Crystal Palace on Wednesday, and, both as regards the splendour of the flowers and the number and appearance of the visitors, was as attractive as any similar exhibition beneath "the crystal span." The show of roses were good, but the geraniums were never excelled. The fuchsias were fine, and the calceolarias excited the greatest admiration. The number of visitors was 7,578, of whom 2,795 held season tickets.

The arrangements for the 136th meeting of the three choirs of Worcester, Hereford, and Gloucester, which will be held this year at the last-named city, are now in a forward state. The days are fixed for Tuesday, Wednesday, Thursday, and Friday, the 13th, 14th, 15th, and 16th of September. The programme is not yet completed, but Mr. Arnott, the conductor, is in London, engaging professionals for the festival. The stewards are no less than forty-two, at the head of whom is Lord de Mauley.

A grumbling season-ticket holder thus writes to the *Times*, complaining of the directors of the Crystal Palace Company: "Will you be so good as to call attention to an act of unfair dealing on the part of the Crystal Palace Company towards a large section of the public by the insertion of this letter? The company, in their prospectus for the present year, stated that the two-guinea season-ticket holders alone would be admitted at the rehearsal of the Handel Festival on the 18th inst. Advertisements have just been issued stating that the public will be admitted on payment of 10s. 6d., or 7s. 6d. on or before the 16th, and this will also admit guinea season-ticket holders on payment of half-a-crown. Now, sir, I—and probably many others did the same—took a two-guinea ticket solely with a view of attending this rehearsal, having in previous years always held a guinea ticket, which for most purposes would have suited me better." Had the "prospectus for the present year" been examined before publicity was granted to this injurious statement, it would have been found that there is no foundation, in fact, for the complaint. The prospectus (p. 13) states that the two-guinea tickets are "to admit on all occasions throughout the year, excepting the performances of the Handel Commemoration, but available for the full rehearsal on the 18th of June." To suppose that this was intended to give the two-guinea ticket-holders the exclusive right to attend that rehearsal is absurd.

The Lords of the Treasury have, in conformity with a memorial presented to them, signed by the lessees of the London theatres, issued directions to the Commissioners of Inland Revenue to grant licences for the sale of wine, spirits, &c., to the managers of the London theatres who choose to apply for them. The memorial was signed by the proprietors and lessees of the Haymarket, Adelphi, Olympic, Sadler's Wells, Surrey, Astley's, Victoria, Standard, Pavilion, Marylebone, and City of London theatres, and prayed that the right granted under the Act 5 & 6 Will. IV., c. 69, suspended for a period of nearly twenty-three years, might be restored. The reasons urged for this were that there were now a large number of theatres and saloons holding the Lord Chamberlain's licence, selling wines, &c., under their tavern licence, while the managers of all the regular theatres were prohibited from doing so. The reply to the memorial is signed by Mr. G. A. Hamilton, one of the Secretaries to the Treasury, and dated the 30th of May, 1859. It states that the Lords Commissioners of her Majesty's Treasury having had the memorial of the proprietors of metropolitan theatres, praying that they may be able to obtain retail licences for the sale of spirits, &c., under consideration, had authorised the Commissioners of Inland Revenue to issue licences of this nature upon proper application being made to them in conformity with the regulations of their department:

Treasury Chambers, 30th May, 1859.

SIR,—I have laid before the Lords Commissioners of her Majesty's Treasury your memorial on the part of the proprietors of the metropolitan theatres, praying that they may be able to obtain retail licences for the sale of spirits, &c., at their theatres, and I am desired by my Lords to acquaint you in reply that they have authorised the Commissioners of Inland Revenue to issue licences of this nature upon proper application being made to them in conformity with the regulations of their department.—I am, sir, your obedient servant,

GEO. A. HAMILTON.

W. Heritage, Esq., Solicitor.

The Melbourne correspondent of the *Times* gives the following *resumé* of a slight difference of opinion in the colony as to the propriety of a legislator appearing upon the stage:

Turn we now to a more amusing, but, so far as our social condition is concerned, not less instructive topic. We have had a smart discussion by the colonial press upon the question of the compatibility of the status of an actor with legislative honours. Coppin, a comic player of the Jem Baggis and Billy Barlow class—and a very clever one, too—has, or is reputed to have, realised an independence here by his very spirited and liberal management of two principal theatres and our local Cremorne. Apart from his clever acting, he is a man of considerable ability, of unblemished character, and of generous sympathies. He is just the sort of man that everybody likes, and, I may add, that everybody ought to like. I believe his name is not unknown on the London boards, for his father, who was a surgeon by profession, took to the stage. Well, in August last, Coppin set up for a seat in the Legislative Council, when six of the "Lords" went out by rotation. He "went in," as our colonial phrase is, for the Liberal interest, and was returned, and certainly in that august assembly he did no discredit to the choice of his constituents. On presenting himself as a candidate he retired from the stage; and from July to March he abstained from its temptations—great as they must be to a popular and much applauded actor. But in March last he was tempted to reappear on the Ballarat boards, for, I think, six nights, for the benefit of their local charities—the hospital, benevolent asylums, &c. He played to crowded houses, and the result was that very handsome sums were handed to the institutions in question. Upon this, Coppin was attacked by the starched and straightlaced portion of the press. "If he had been a tragic actor," said one, "it would not have been objectionable—but Jem Baggis! laugh! we shall never see him in council again without calling for 'Hot Codlins.'" But Coppin, on taking his farewell at Ballarat, made an excellent and sensible address in reply, and has since declared that he will contribute to the benevolent institutions of the colony every year in the same way.

Commenting upon this little episode of colonial life, the correspondent adds:

Now, this little colonial episode should not be altogether judged by a mother-country standard; and yet I am not quite sure that something of the same nature might not be at least tolerated in your still aristocratic House of Commons. Macready, for instance, is a gentleman, a man of good education and of unexceptionable character. If he, on his retirement from the stage, had got elected a member of Parliament, would English fastidiousness have said nay? I think not. Nor do I think his position would have been impaired by a subsequent "appearance" for some charitable object. At all events, our Upper House is not composed of aristocratic elements. It consists of men many of whom have raised themselves to opulence from very humble beginnings. The clever actor is superior to many and behind none

in creditable antecedents, and I am very certain that public opinion will support him in his determination of putting annually a few hundred pounds to the credit of our benevolent institutions.

The *Melbourne Herald*, of April 16, also gives a very spirited account of the present state of musical and dramatic adventures in that antipodean capital:

In theatricals and music there has been a gratifying variety. Mr. Hudson, having completed his metropolitan engagement, is now "starring" in the provinces. Mr. G. V. Brooke, who has assumed the proprietorship of the Royal, is similarly engaged. Miss Emma Stanley is also enjoying the country air, after a very successful season as manageress of the Princess's Theatre. At both the houses named good stock companies are playing nightly. Last Wednesday we had a revival of opera, in the production, for the first time in the colony, of "La Traviata." This is due to M. Emile Coulon, a French artist of considerable ability. The opera was not produced complete, because we have not such a sufficiency of professional talent amongst us to warrant such a venture. But we were given so much of it as to revive all our native affection for the lyric drama—evidenced in the crowded state of the house on this occasion. On the same night a very pleasing concert was given in the Exhibition building by the Misses Macarthy, two young Irish ladies, who, though they have appeared in public but twice since their arrival in the colony, have succeeded in establishing undoubted claims to support. The Melbourne Philharmonic Society opened their season by producing in fine style the "Israel in Egypt." So well did this oratorio take, that the society repeated it at the special request of his Excellency the Governor. It is generally understood that M. Coulon intends proceeding to Valparaiso with the avowed object of engaging an opera company to perform in Melbourne.

The following is from the *Sunday Times*: "The theatrical community were recently thrown into raptures by the authoritative announcement that Sir Charles Taylor, a liberal patron of the drama, and Mr. Arnold, the proprietor of the Lyceum, had determined to open that theatre in October, with a first-rate company. Mr. Palgrave Simpson, the dramatic author, was understood to have accepted the onerous post of acting manager. So far, indeed, had matters proceeded, that Mr. Simpson believed himself empowered by the new management to engage artists, and, under this impression, had actually secured some leading performers from the Haymarket, Princess's, Olympic, and Strand Theatres, for the opening of the Lyceum. An unexpected check was, however, given to the progress of the affair, by Mr. Arnold declining to enter upon the speculation, which, we believe, has also been abandoned by Sir Charles Taylor. Mr. Simpson, who has been drawn most unfairly into a position far from agreeable, will, we fear, find some difficulty in releasing himself from the engagements he has entered into with various artists." Commenting upon this mischance, the "Theatrical Lounger" in the *Illustrated Times*, with curious want of taste, observes: "The last few days have seen the projection and the annihilation of a dramatic Utopia. The 'profession' has been in a state of the greatest excitement; innumerable shillings a week which looked clutchable have faded into thin air; men who dreamed of clean shirts and sherry have subsided once more into faded stocks and half-and-half; Brydges and Bow streets teeming with hope have again become tranquil, for—the Lyceum Theatre is still unlet. Rumour said—and for once she did not lie—that this luckless house had at length found a respectable and responsible tenant, not an actor himself, but a shrewd, clever, appreciative gentleman, who had arranged with a dramatic author, devoted to the stage and well versed in its traditions, to be his acting manager, and who had engaged a company the equal of which had not been seen for many a day. Mrs. Stirling, Mr. and Mrs. Wigan, Mr. Leigh Murray, Miss Heath, and Miss Murray were amongst the names spoken of. From some unknown cause the project has fallen through, and now it is said that there is some chance of Mr. Wigan, in conjunction with Mr. Arnold, taking the management of the theatre." Reading this, one would be induced to suppose (did not every one know that there are good reasons to the contrary) that the writer of this holds the profession of an actor in the utmost scorn and contempt, and that all actors and actresses are little better than a parcel of shiftless, shiftless, and sherryless vagabonds, to whom the opportunity of getting a living should be a boon rather than a right. Let the admirable artists whose names are profaned here take comfort in their subsidence to "faded stocks and half-and-half" if at first sight they may seem to have been insulted. It is impossible that the writer of that paragraph could have intended to point the finger of scorn at the profession of the stage.

SCIENCE AND INVENTIONS.

MEETINGS OF THE SOCIETIES.

ROYAL INSTITUTION.—At the general monthly meeting, held on Monday, Colonel P. J. Yorke, F.R.S., V.P., in the chair, Mr. John Bathurst Graver Browne, Mr. Samuel Parsons, M.D., and Mr. William Simpson, C.E., were elected members, and Mr. Charles Brett was admitted a member of the Royal Institution. Thanks were voted to Mr. William Hopkins, F.R.S., Dr. J. Gladstone, Mr. William Pengelly, and Mr. T. H. Huxley, for their discourses on May 13th, 20th, 27th, and June 3rd. The presents received since the last meeting were laid on the table, and the thanks of the members returned for the same. The special thanks of the members were returned to Mr. Jacob Bell, M.R.I., for his munificent present of the whole of the works of Mr. John Gould, F.R.S., handsomely bound, viz., coloured plates, with descriptions of the birds of Europe, Asia, Australia, and the Himalaya Mountains; "Monographs of the Ramphastidae, Trogonidae, Trochilidae, and Odontophorinae;" and the "Mammals of Australia;" 17 volumes, and 41 parts, folio, 1832-58.

ROYAL ASTRONOMICAL SOCIETY.—May 13. Rev. R. Main, Pres. in the chair. Conrad Pinches, Esq., Ph.D., Wm. Davies, Esq., Wm. Thomas, Esq., Thomas Gaunt, Esq., and Samuel Kinns, Esq., were elected fellows. The following papers were read: "Notice of Traces of Eruptive Action in the Moon," by the Rev. T. W. Webb. "Sur la Variation Seculaire du Moyen Mouvement de la Lune," by M. de Pontécoulant (communicated by the president). "Extract of a Letter from Professor Hansen." "Results of the Observations of Small Planets, made at the Royal Observatory, Greenwich, in April, 1859," communicated by the Astronomer Royal. "Observations of the Occultation of Saturn by the Moon, made at the Royal Observatory, Greenwich, May 8, 1859," communicated by the Astronomer Royal. "Right Ascension and North Polar Distance of the Minor Planets, from Observations made at the Madras Observatory in the year 1853-57," by Captain W. S. Jacob, late Director of the Madras Observatory.

GEOLOGICAL SOCIETY.—June 1, Major-General Portlock, V.P., in the chair, James Lamont, Esq., Knockdown, Argyleshire, and William Longman, Esq., 36, Hyde Park-square, were elected fellows. The following communications were read: 1. "On the Sinking for Coal at the Shireoaks Colliery near Workop, Notts." By J. Lancaster, Esq., and C. C. Wright, Esq., F.G.S. In two shafts sunk for the Duke of Newcastle on the north-west side of his estate of Workop Manor, it was found that the new red sandstone and marl have a thickness of 54 ft., and the permian beds 112 ft.; the latter consisting of hard yellow limestone (54 ft.), blue limestone and shale (20 ft.), blue shale (33 ft.), and soft gristone, probably equivalent to the "quicksand" of the north (5 ft.). Below the griststone the coal-measures commence with 5 feet of blue shale, in which there are four bands of ironstone; another band, 15 inches thick, lies immediately

below. This iron ore is chiefly in the state of peroxide, gives an average of 42 per cent. of metallic iron, and promises to be of great economical value. The first seam of coal (2 feet thick and of inferior quality) was cut at a depth of 88 yards. Four yards below this is a compact sandstone 66 feet thick. The sinking through this rock occupied twenty months; each pit made 500 gallons of water a minute, which was stopped in detail by cast-iron tubing. The pressure from the gas at the bottom of this thick rock was at times as high as 210 lbs. per square inch, but is now about 196 lbs. per square inch. Shales, with coal-seams and bands of ironstone, all thin or of inferior quality, were met with in the next 170 yards. At 346 yards the first thick coal was cut, and found to be 4 feet 6 inches thick, and of good quality. This is considered to be the "Wathwood Coal." The "Top Hard Coal" was cut at a depth of 510 yards, and found to be 3 feet 10 inches thick; the strata intervening between this and the "Wathwood Coal" were found to have much the same characters and thickness as they are known to have elsewhere. The sinkings were commenced in March, 1854, and perseveringly continued until their completion on February 1, 1859. Altogether 37 feet of coal were passed through, but only four seams are of workable thickness. The authors of this communication remark that the district appears to be remarkably free from faults, and that the dip decreases considerably towards the east, and that the "Top Hard Coal" appears to thin out eastwardly. (This paper was illustrated by carefully prepared sections, vertical and horizontal, and by specimens of the ironstones, &c.) 2. "Notes on the Geology of Southern Australia." By A. R. C. Selwyn, Esq., Director of the Geological Survey of Victoria. In a letter to Sir R. I. Murchison, F.G.S. Mr. Selwyn remarked that, as to the impoverishment of auriferous veins in depth, the only evidence of such being the case in Victoria is the great richness of the older drifts; for, judging from the large size of the nuggets sometimes found in the gravels, compared with that of the nuggets met with in the gold-bearing quartz-veins (usually from about $\frac{1}{2}$ dwt. to $\frac{1}{4}$ oz., though occasionally as much as 12 ozs. or even 13 lbs.), the upper portions of the veins, now ground down into gravel, were probably richer in gold (as formerly suggested) than the lower parts, now remaining. As far as actual mining experience shows, some of the "quartz-reefs" in Victoria prove as rich in gold at a depth of 200, 230, and 400 feet as at the surface; the yield, however, fluctuates at any depth yet reached. According to the author's latest observations, the gold-drifts, and their accompanying basaltic lavas, are of Pliocene and Post-Pliocene age. Miocene beds occur at Corio Bay, Cape Otway coast, Murray basin, and Brighton; and Eocene beds on the east shore of Port Phillip, Muddy Creek, and Hamilton. Two silicified fossils (Echinoderm and Coral), thought by Professor McCoy to be of cretaceous origin, have been found in the gravel near Melbourne. This letter also contains remarks on the probability of some of the coal of Eastern Victoria being of "carboniferous" age—on the occurrence of Silurian fossils in the rocks of all the gold-districts—on the newly-discovered bone-cave at Gisborne, about twenty-five miles north of Melbourne, and on the progress of the geological survey of the colony. (Portions of the Geological Survey Map of Victoria, lent by the Secretary of State for the Colonies, and specimens of gold, &c., lent by Professor Tennant, F.G.S., were exhibited in illustration of this paper. Fossils from Mayence, &c., presented by W. J. Hamilton, Esq., For. Sec. G.S.; Fossil Trigonite from South Africa, presented by Capt. Harvey, R.E.; and a series of photo-lithographs of fossil foot-tracks from Connecticut, lent by Dr. Bowditch, were exhibited at this meeting.)

ZOOLOGICAL SOCIETY.—At the monthly general meeting, held on Thursday, the 2nd inst., at the Society's house in Hanover-square, Sir John P. Boileau in the chair, Viscount Powerscourt and the Hon. F. Fitzmaurice, R.N., and Messrs. W. Salt, G. Smith, and F. D. Godman were elected fellows; and the Rev. T. Cornthwaite, and Messrs. A. Newton, G. Selater-Booth, M.P., R. F. Dalrymple, W. M. Thackeray, P. L. Powis, M.P., A. Sartoris, and E. H. Burke were proposed as candidates for the fellowship: Dr. Albert Günther as a foreign member, and his Excellency Sir William T. Denison, Governor-general of Australia, and Messrs. P. S. Godman and E. Newton as corresponding members of the society. The report from the Council stated that among the recent additions to the menagerie were two pairs of Bohemian waxwings; that the number of the visitors to the gardens in the current year to this time had been 91,941.

OXFORD ENTOMOLOGICAL SOCIETY.—The second excursion of this society during the present term took place on the 31st ult., to Wychwood Forest, when the members present succeeded in securing many interesting additions to their collections.

MEETINGS FOR THE ENSUING WEEK.

- MON. British Architects. 8.
Geographical. 8½. Capts. R. F. Burton and J. H. Speke, "Explorations in Eastern Africa."
TUES. Royal Institution. 3. Professor John Morris, "On Geological Science."
Syrro-Egyptian. 7½. 1. Dr. Lee, Messrs. Sharp and Bonomi, "On the Ancient Egyptian Cubit of the Louvre, and the Palette of an Ancient Theban Scribe, in the Hartwell Museum." 2. Mr. J. Bonomi, "Extracts from the Journals of English Residents at Ghadames and Diarbekir."
MED. Ethnological. 8½.
WED. Royal Institution. 3. Mr. Austen H. Layard, "On the Seven Periods of Art."
Linnæan. 8. 1. Prof. Anderson, "On the East Indian *Salicæ*." 2. Rev. Mr. Foulkes, "On the Cultivation of the Cocoa-nut in Ceylon." 3. Mr. B. Clarke, "On Monocotyledonous Embryos." 4. Mr. Spence, "On *Leopoldina piasaba*; the Palm producing the 'Plassaba' of the Rio Negro."
FEL. Royal Institution. 8½. Prof. Faraday, "Bequerel's Phenomena of Phosphorescence."
SAT. Asiatic. 2.
Royal Institution. 3. Mr. J. F. Lacaita, "On Modern Italian Literature."

LITERARY NEWS.

A CONGREGATION was held at Oxford on Tuesday last, when a form of statute was promulgated, abolishing compulsory attendance on professors' lectures.

It is stated that preparations are being made at Oxford for the reception of his Royal Highness the Prince of Wales in October Term.

The *Oxford and Cambridge Middle Class Reporter* hears "that it is now finally agreed by the committee from the four Inns of Court to establish compulsory examinations, and particularly an entrance examination." As we have already, on more than one occasion, expressed an opinion adverse to this course, we hope that this is not true.

It is said to be probable that the British Association after all will meet for the third time at Cambridge next year. A meeting of the members of the Senate has been held at which the V. C. was present, and it was resolved to offer to the society, should it meet again at Cambridge, all the facilities for its operations which the University has at its disposal.

Syed Abdoolah has announced to the Convocation of the University of Oxford, that he is no longer a candidate for the teachership of Hindustani in that University. The following gentlemen are still candidates: Captain Henry J. W. Carter, retired list Bengal army, Assistant Oriental Professor at the

Cheltenham College; Captain J. Chambers, 21st Regiment Bengal Native Infantry; Major M. S. Ottley, retired list Madras army; the Rev. G. Small, late a missionary in India; and the Rev. W. H. Perkins, late a missionary in India.

At a special meeting of the council of the College of Preceptors, recently held, the following appointments were made: the Rev. Dr. Jacob, head master of Christ's Hospital, to be dean of the college; Dr. Lyon Playfair, C.B., F.R.S., to be moderator in science and art; Dr. W. Smith, classical examiner to the University of London, to be moderator in classics; Rev. C. Pritchard, F.R.S., late Fellow of St. John's College, Cambridge, to be moderator in mathematics; Professor Leoni Levy, of King's College, London, and Dr. T. O. Feily, of Gray's Inn, were added to the staff of examiners for the department of political economy and commercial science; Mr. J. Robson, B.A., London, has been appointed junior moderator and secretary to the college.

Saturday last, the 4th inst., was Montem Day at Eton—Montem without the mount—and the speeches, were delivered on this the anniversary of "good old King" George III.'s birthday. The speakers and their speeches were as follows, the youthful speakers being attired in the court costume always worn on these occasions:

1. Burr	in M. Antonium	Cicero.
2. Maberly, ma.	Capys	Macaulay.
3. Langham	Hamlet	Shakspeare.
4. Gurdon	Ghost	Sophocles.
5. Bosanquet, ma., K.S.	Ajax	Shakspeare.
6. James, K.S.	Brutus	Lucanus.
7. Hoare, max.	Cassius	Hume.
8. Churton, ma., K.S.	Cæsar	Schiller.
9. Lubbock, max.	Lord Strafford	Aristophanes.
10. Mr. Duncan, ma.	Wallenstein	Molière.
11. Bosanquet	Wangl	Shakspeare.
12. Carter, ma., K.S.	Chorus	Canning.
13. Ainger, K.S.	Dicæopolis	
14. Johnstone	Harpagon	
15. Gurdon	Commissaire	
16. Wynne, ma.	Maitre Jacques	
17. Young, ma., K.S.	Falstaff	
18. Heathcote	Prince Henry	
19. Mr. Duncan, ma.		

After the delivery of the speeches the usual expedition to Surly Hall in the boats took place; but the untoward state of the weather somewhat marred that portion of the day's proceedings. In the course of the afternoon, most of the distinguished visitors present proceeded to the College Chapel for the purpose of viewing one of the gorgeous stained glass windows, which has just been erected as a memorial of those Etonians who fell during the Crimean campaign. The window has been erected under the superintendence of a committee, of which the Duke of Beaufort was chairman, the amount of subscriptions raised being about 2,000*l.*, the work having been executed by Messrs. Hardman and Co., of Birmingham. Beneath the memorial window are the armorial bearings of those officers who fell in the Crimea, the names not having been yet filled in.

The Vice-Chancellor of Cambridge has published a report to the members of the Senate which he has received from the Board of Mathematical Studies. The moderators in their report to the board have reported an improvement in clearness of geometrical conception, which appears however to have been gained at the expense of a knowledge of the principles of statics and dynamics, of which there is apparently a deficiency. The board directs attention to the fact that by the recent changes in the time of the ordinary B.A. examination, candidates for ordinary degrees are enabled to pass their final examination some months earlier than candidates for honours of the same academic standing, and are of opinion that the evil might be remedied by the transference of the first three days of the examination for mathematical honours from January to the preceding Easter term, and by making it a qualification for admission to the B.A. degree; they are also of opinion that the examination itself would be thereby benefited; inasmuch as the amount of knowledge requisite for passing the first three days' examination can be acquired in nine terms by all candidates deserving of distinction, who would thus be left free, during the remaining period, to concentrate their attention upon the more advanced subjects. The board consequently suggest that a syndicate be appointed to consider the propriety of making the alterations enumerated. In their report of last year the board expressed the hope that they might by this time be able to recommend a scheme for the re-introduction of the *circa voce* element into the examination for the mathematical tripos. Although not at present in a condition to fulfil this hope, they have frequently had the subject under discussion, and have also been in communication with distinguished members of the Scotch and Irish universities. They are unwilling, however, to press the adoption of any proposal affecting the nature of the examination itself, until the university shall have had an opportunity of expressing an opinion as to the expediency of the change in the time of examination which has been recommended.

Messrs. Smith, Elder, and Co., will publish immediately, in cheap form, a popular account of the First Napoleon's Campaigns in Italy, by Mr. George Hooper with a map, which will serve to illustrate the present war in Italy. The Rev. Charles Kingsley has fulfilled the intention he expressed in his "Two Years Ago" of editing a new and revised edition of that "very noble romance" "The Fool of Quality," which was so popular "sixty years since." It will be published in a few days by Messrs. Smith, Elder, and Co., in two volumes, with a biographical preface by Mr. Kingsley and a portrait of the author.

Mrs. Duberley, author of a "Journal during the Russian War," has written an account of her "Campaigning Experiences" in India during the mutiny. The family of the poet Shelley are about to give to the world, a memoir of him and other memorials, in order to put the public in possession of the facts requisite to form a true estimate of his character and actions, with a view to counteract the effect of certain misstatements respecting him. The volume will be edited by Lady Shelley, wife of the present baronet, and will contain letters of interest never before published, and an essay on Christianity by Percy Bysshe Shelly, which is calculated to present the religious views of the poet in a very different light from that in which they have hitherto been viewed. A new novel by the author of "Violet Bank and its Inmates" will appear this month under the title of "Cousin Stella, or Conflict" which presents a picture of colonial slavery before its abolition, and has the attraction of a youthful and charming heroine. These works will all be published by Messrs. Smith, Elder, and Co.

The anniversary festival of the Printers' Pension Society was held at the London Tavern on Tuesday evening, the Right Hon. the Earl of Shaftesbury presiding. The society was established in 1828, for the relief of aged printers, or their widows. The funded property now amounts to 8,970*l.* There are sixty-four pensioners on the list; and a special pension to the honour of Caxton, the introducer of printing into England, requires about 150*l.* to complete it, to secure which sum the Rev. J. M. Bellew has promised to give a public lecture on Caxton. The subscriptions for the evening amounted to above 500*l.*, exclusive of a like sum as a donation from the late Mr. Biggs, the proprietor of the *Family Herald*.

The *New York Tribune* gives us some important intelligence respecting a distinguished *littérateur* from America: "Colonel Fuller formerly editor and proprietor of the *New York Mirror*, is now at Malvern, England, under the care of Dr. Wilson, the eminent hydropathist, for the recovery of his health, which has been injured by excessive application to literary labour. The Colonel, as we learn by a letter from him in the *New York Express*, has been sweated in a chair formerly occupied for the same healthful purpose by Sir Edward Bulwer Lytton, Charles Dickens, the Marquis of Anglesea, Lord Alfred Paget, Admiral Codrington, Sir H. Bulwer, Sir H. Seymour, Mr. Tennyson, Mr. Bright, Mr. Roebuck, Sir E. Landseer, Admiral Elliott, Lord Seaton, Sir John Barrow, the Bishop of Oxford, the Count de Paris, Miss Charlotte Cushman, Dr. Martin and Bishop Potter of Philadelphia, Mr. James Murdock, Mr. W. H. Aspinwall, and P. B. Sweeney of New York. We are happy to know that Colonel Fuller has been very hospitably received, not only by literary men, but also by the nobility and gentry of England. Indeed, it is understood that for several years no American has met with such success in English society, except, perhaps, T. C. Evans, Esq., of this city, who went to London last autumn to engage Mr. Dickens to make a professional tour in this country, and who, we believe, was quite a lion in the literary and elegant circles of that metropolis." [This same Colonel Fuller, who has had the honour of "sweating" in such distinguished company, is the author of "Belle Brittan" and some similar productions, and we imagine that the fact of his having been "quite a lion in the literary and elegant circles of the metropolis" will be entirely new to those who have the honour of moving within the circumference of those circles.]

The *New York Tribune* also gives us news of another literary "States-man," of some notoriety, if not fame, in this country: "We learn that the Chevalier Wikoff entertained a select party of literary men and artists in a dinner at Delmonico's last evening, on occasion of his approaching departure for China. The dinner is said to have been exceedingly costly and elegant; and between gay sallies and repartees, and charming singing, the festivities were protracted till a late hour. The company separated, as we are informed, with the most cordial good wishes for the success of their accomplished host in the Central Flowery kingdom, where it was hoped he might be consoled for all former disappointments that may have shed a temporary gloom over the joyousness of his career." [What are the disappointments here alluded to as eclipsing the happiness of the jovial Wikoff? Do they arise from his "Courtship and its consequences, or from the neglect of the fickle Palmerston?]

A Berlin correspondent says that Mr. Wright, American ambassador at the Court of Berlin, has offered 50,000 thalers (7,500*l.*) for the library left by Alexander von Humboldt. It is not probable that, under the pressure of the present times, he will meet with many, if any, competitors in Prussia or Germany. The inheritor of the library, as we have before recorded, is the late valet of the deceased philosopher, and for the reasons already stated we should think that the sum offered is quite as much as the library is worth.

The following correspondence has appeared respecting the mysterious authorship of "THE GREAT UNKNOWN," the author of "Adam Bede":

SIR,—I think, for the honour of authors and publishers, there is one mystery which should be cleared up. In certain circles appeal has been made to the clarity of individuals on the part of an author highly esteemed by the public. His advocates say he is in most straitened circumstances; that, such has been the conduct of his publishers, he has received the poorest remuneration for the labour by which they have reaped vast profit. True, he wrote under an assumed name; true, they say, he lately wrote a letter in your columns under the same name; but there were reasons for this, the fact remains unaltered; he has gratefully accepted donations of money from individuals of high position, others, I know, are canvassed for the same purpose. A Mr. Joseph Liggins, of Attleborough, is the suffering author, who, it is said, wrote lately in your columns a short note as to the authorship of "Adam Bede," under the signature of "George Eliot." Mr. Liggins declares himself to his friends as the author of that work and another, published by Blackwood as by "George Eliot." I have seen a letter from a clergyman, who knows him, stoutly adhering to the faith of Joseph Liggins as the author of "Adam Bede," the writer of the note to you, the sufferer from a publisher's niggardly dealing. Strange but true, I have seen more than one letter from Mr. Blackwood altogether denying the story of Mr. Liggins; declaring that he did not write the works in question, the letter in your columns; and asserting in the most positive way that the said Mr. Blackwood is in constant and most friendly communication with George Eliot, "knows that he, not Liggins, wrote to you, and, further, defying contradiction to the fact, that the author of "Adam Bede" is in no such straitened circumstances, under no sense of injustice as regards the profit of his labour. I believe in Blackwood, a name standing too high in the literary world to be accused of wilful falsehood or unjust dealing. For the sake of truth—in the cause of the good fame of literary men, I now challenge those who have collected money for Joseph Liggins, of Attleborough, as the suffering author of "Adam Bede," to prove Mr. Blackwood guilty of stopping the current of charity to a deserving author by a falsehood, or at once to admit their *protégé* to be insane or an impostor. I do not question the right of the author of "Adam Bede" to assume the name under which he writes; I simply assert that Mr. Blackwood knows, and does declare, that the Joseph Liggins for whom the money has been obtained as the said author, is no such person.—S. G. O.

SIR,—If you receive any more letters about the authorship of "Scenes of Clerical Life" and "Adam Bede" will you be so kind as to publish this note? Those works are not written by Mr. Liggins, or by any one with a name like Liggins, and if any person is receiving charitable contributions on the ground of being the author of the said works he is doing so under false pretences. The author is known to us, and subjoined is a copy of a note we have received from him since the appearance of the letter of your correspondent "S. G. O."—We have the honour to be, your most obedient servants, WM. BLACKWOOD AND SONS. 37, Paternoster-row, June 4.

JUNE 4.—MY DEAR MR. BLACKWOOD,—As it seems my statement that Mr. Liggins is not the author of "Scenes of Clerical Life" and "Adam Bede" is by certain persons flatly contradicted, I wish you would add the weight of your testimony to the truth of what I have stated. It is the more painful to me that Mr. Liggins, or any one else, should be receiving charitable donations on the ground that your treatment of me has not been sufficiently liberal, because I, for my part, can only wish that every author had equal reason to be satisfied with his publisher. If those benevolent persons who persist in attributing the authorship of the works in question to Mr. Liggins will induce Mr. Liggins to write one chapter of a story, that chapter may possibly do what my denial has failed to do.—Yours most sincerely, GEORGE ELIOT. To John Blackwood, Esq.

The French Academy has unanimously awarded its great prize of poetry to a young lady, Mlle. Ernestine Drouet, a governess in a school at Paris. The title of the poem sent in by her is "The Sister of Charity."

BOOKS RECENTLY PUBLISHED.

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OBITUARY.

ALEXANDER, Professor, D.D., of St. Andrew's College, Professor of Greek, died a few days back.
CLARK, Mr. Thomas, a well-known composer of psalmody, died at Canterbury on the 30th ult., aged 84.
COX, David, the celebrated artist, and the contemporary of Turner, died on Tuesday at his residence, Harborne, near Birmingham.
OLLIER, Charles, the original publisher of Shelley and Keats, and himself an author of some reputation, died on the 5th inst., at Old Brompton, of an atrophy, aged 71. The *Express* says of this gentleman: "Those who are acquainted with the literature of forty years ago will learn with regret the death of Mr. Ollier, the original publisher of all Shelley's poems, with the exception of 'Alastor' and the posthumous works; of the first volume of Keats's poems; of several of the writings of Leigh Hunt; of the collected edition of Lamb's works; and of many other productions of celebrity. Mr. Ollier was the friend of all those celebrated men, for whom he acted as their business agent; and has been the means of introducing to the public many remarkable writers of a later day. He was also himself an author of unusual powers, though an extreme diffidence in some measure concealed them. But his domestic tale of 'Altham and his Wife' was recognised by Sir Walter Scott in an incidental allusion in the pages of the *Quarterly Review*; his romance of 'Mesilla' received the praises of Shelley, Leigh Hunt, Dr. Croly, and others; and his fine critical powers in all departments of art were known to many. He died on Sunday, at the age of 71."
PRYCE, Daniel, M.D., the author of several valuable and learned works, medical and philosophical, died at Taunton, Somerset, in the 70th year of his age.
TALBOT, W. H., the proprietor, and for twenty-seven years the editor of the *Leinster Express*, died at his residence, Kingstown, last week.

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